BBC

ROSE A decade on from this landmark adventure, we go back to 2005 with writer **RUSSELL T DAVIES**

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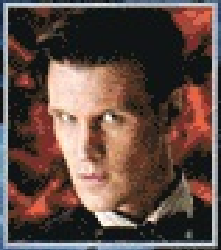

ISSUE 485
May 2015
UK £4.99 | US $9.99

> "To me, the Doctor is an artist-slash-scientist. But I don't think my Doctor would welcome any of these definitions."
>
> **PETER CAPALDI**
> The Twelfth Doctor
> 2013-present

THE TRIP OF A LIFETIME!

Celebrating **TEN YEARS** since the Doctor's triumphant return to TV!

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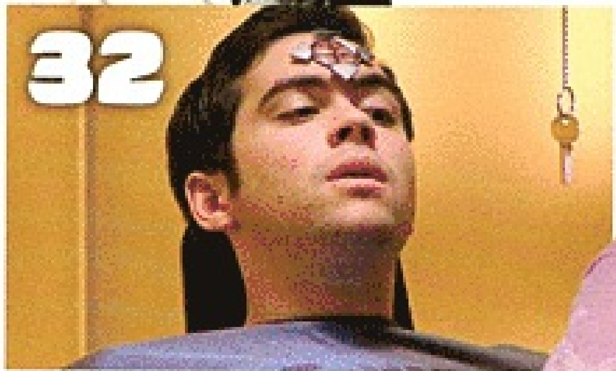
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DOCTOR WHO MAGAZINE

EDITOR TOM SPILSBURY **ASSISTANT EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANT MARK WRIGHT **ASSISTANT DESIGNER** PAUL VYSE

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executive JESS BELL

BBC WORLDWIDE, UK PUBLISHING Director of UK Publishing NICHOLAS BRETT, Head of UK Publishing CHRIS KERWIN, UK Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

Thanks this issue to: John Ainsworth, Chris Allen, Ian Atkins, Annette Badland, Yasmin Bannerman, Ken Bentley, Richard Bignell, Lee Binding, Keith Boak, Lisa Bowerman, Nicholas Briggs, Nicola Bryant, Kate Bush, Peter Capaldi, Chris Chibnall, Martin Clunes, Camille Coduri, Jenna Coleman, Gavin Collinson, Paul Condon, Paul Cornell, Sandra Cosfeld, Michael Cregan, Stuart Crouch, Alan David, Russell T Davies, Albert DePetrillo, Shaun Dingwall, John Dorney, Caroline Dunk, Barnaby Edwards, Matt Evenden, Nigel Fairs, Matt Fitton, Ian Fraser, Julie Gardner, Neil Gardner, Mark Gatiss, James Goss, Scott Gray, Simon Guerrier, Toby Hadoke, Jason Haigh-Ellery, Derek Handley, Peter Harness, Marcus Hearn, Clayton Hickman, Florence Hoath, Will Howells, Waris Hussein, Chris Johnson, Jo Joyner, Moray Laing, Bruno Langley, Jamie Mathieson, Christine McCuan-Thorne, Ceri Mears, Brian Minchin, Steven Moffat, Matt Nicholls, Emma Price, Jason Quinn, Justin Richards, David Richardson, Derek Ritchie, Gareth Roberts, Steve Roberts, Alan Ruscoe, Edward Russell, Gary Russell, Jim Sangster, Robert Shearman, Ben Stephenson, Michael Stevens, Ed Stradling, Nick Wallace, Toby Whithouse, BBC Wales, BBC Worldwide and bbc.co.uk

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> "I remember when I went to the *Parting of the Ways* BAFTA screening, and Russell said, 'This will run for ten years.'"

LETTER FROM THE EDITOR

Ten years!

I must admit that my initial instinct was that **DWM** shouldn't make too much of a fuss about the 10th anniversary of Saturday 26 March 2005. That date isn't actually *Doctor Who*'s birthday, after all. No, *Doctor Who* started on Saturday 23 November 1963, and although there was a distinct lack of new TV episodes for much of the 1990s, it was absolutely the same television series that returned in 2005, with Christopher Eccleston as the Ninth – and not the First – Doctor. Also, I was thinking, given that it's barely any time since we were all celebrating *Doctor Who*'s 50th birthday, it doesn't make much sense to talk about a 10th 'birthday' so soon afterwards.

But all that said, this is an anniversary worth celebrating. When I first started working on **DWM**, back in March 2003, there didn't seem to be any prospect that *Doctor Who* would ever return. Looking back in hindsight, it seems so obvious now that it *would* – but that really wasn't the gut feeling we all had back then.

And that was okay. We were still happy, celebrating our 40th anniversary – and the Doctor was still with us in so many other ways. He was there on video and on DVD; he was there in new books and audios; and he was there in the pages of **DWM**. Believe it or not, we had learned to accept that new adventures on television were simply not going to happen – and what's more, *we were okay with that*.

So when we heard that *Doctor Who* had been commissioned for a new series, and that it would be written and executive-produced by Russell T Davies, we had a mix of emotions. Excitement, obviously. A nervous optimism, perhaps. Certainly there was a lot of caution – after all, we'd all been burned before with false starts.

And that was just the view from us fans. What about everyone else? Were they ready to have the Doctor return? According to the then-Controller of Drama Commissioning Jane Tranter, many at the BBC had severe doubts about the wisdom of bringing back *Doctor Who*. According to all the research done by BBC Worldwide, it was a show that the general public simply *didn't want to watch*.

But we all know how it worked out. And that's because of the hard work of Russell T Davies, Christopher Eccleston, Billie Piper, and so many others.

So let's celebrate these amazing last 10 years. Because we never thought we'd have them at all.

Tom

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STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"I like this world... the one where everybody is a Doctor Who fan!"

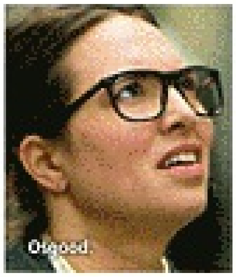
NIAMH SHULMEISTER **asks: Was Osgood, Kate Stewart's assistant, any relation to Sergeant Osgood from *The Dæmons*? Other than the same surname, they did have similar glasses...**
Well, in my head, yes. And I was going to pop in the relevant dialogue, and then I hesitated. It's one of those places where the two parts of the audience crash into each other. There's the bunch like you and me and all the readers of this column (well, except the ones who are repurposing everything I say as borderline defamatory clickbait), who will know exactly who Osgood 1 was, and the game we're playing. And then there are the ones – the vast majority – who will just stick on that moment of dialogue with a puzzled frown. Being honest, I never quite know where the line is, and I'm not sure anyone does. What, these days, counts as *too* fannish? It used to be so simple, but in times when serious journalists discuss the regeneration limit, and the identity of the Curator, and the precise numbering of the Doctors, it's got a lot more complicated.

Tell you what though – I *like* this world. The one where *everybody's* a fan and all those mad debates we used to have in secret are splashed all over the newspapers. Oh, look at them all! *Doctor Who owns* them now. We were right, fandom – we were always, *always* right.

But anyway, Osgood. It's never confirmed on screen, so it's not canonical. At least, not until somebody makes up something!

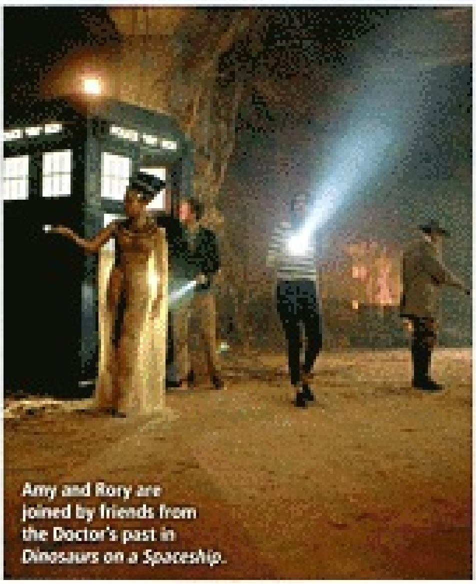
Speaking of which...

Osgood.



Osgood.

PHILIP MONIHAN **asks: *A Good Man Goes to War*, *Dinosaurs on a Spaceship* and *Time Heist* demonstrated how the Doctor sometimes likes to call in outside help. But how does he know where to get these people? Does he have a 'Mission: Impossible' portfolio somewhere on the TARDIS?**
I love those moments when we realise the Doctor has many more adventures than we ever see, and many friends we never meet. And as you have clearly noticed, I love writing about them. I call them 'Big Finish gaps' – those unseen years, those moments of the Doctor's fabulous past we have yet to experience. There is something so exciting about completing a season of *Doctor Who* and knowing that it isn't really finished yet; that there are many more adventures still to be made, and even more stories that may never be told. Hand on my heart, *Doctor Who* has a very bright and very long future. Only of this show can you say that the past is every bit as unpredictable. Or to put it another way, for *Doctor Who* the future extends in both directions.



Amy and Rory are joined by friends from the Doctor's past in *Dinosaurs on a Spaceship*.

So no, he doesn't have a 'Mission: Impossible' portfolio (although I like your thinking); these are just people he knows every bit as well as Sarah Jane, or Jamie, or Frobisher, in all those amazing adventures we never knew about. We might still get to experience those stories though. Some of you might even write them. I hope so.

BRENT KINCADE **asks: Have you ever had a story idea, episode title or bit of script that you experienced in a dream, that actually made it onto the show?**
I feel as though I have. I've just been pacing a rather dull hotel room in Texas (long story) trying to remember. I'm fairly sure the carved wooden man on the throne (as seen in *The Doctor, the Widow and the Wardrobe*) used to sit in the corner of my bedroom when I was little. He wasn't always there: he only showed up if I accidentally fell asleep facing the wall instead of the door (I had very strict rules about my own sleeping). I'd wake up in the dead of night, realising that I'd slept in the wrong direction, and before I even turned, I'd hear the wooden creaking of his terrible frown... And I had a very vivid dream once that there was something under my bed, and when I climbed out to tell my Mum and Dad, it grabbed my ankle and told me it was all a dream. Honestly, that Jenna Coleman! And every time I visited my Nana in Wolverhampton (a far-off, fabulous land, when you're from Paisley) I'd run upstairs to look for the extra door to the mysterious, green-curtained room with all the exciting Victorian toys – and every time it wasn't there, I knew I was boring old awake. I guess that extra door made it into *The Eleventh Hour*. I still miss that room at my Nana's though. All those toys, those amazing shiny things – if I could just fall asleep in the right direction, maybe I could see them again.

Goronwy.

CORY EADSON **asks: Could Goronwy, from *Delta and the Bannermen*, be a future Doctor, like the Curator? He certainly had an alien nature about him, and a curious relationship with the Doctor. And, in *The Name of the Doctor*, the Doctor says that he thought he might one day take up beekeeping...**
Oh, I *like* that idea. That was a lovely character in *Delta*, and I think that's a lovely explanation. It's all yours, though, not mine. I put in the beekeeping as a sort of Sherlock Holmes joke, because that's what he does in his retirement. Your idea is better though – quick, write it! Season 24 isn't over yet!

BAILEY SUTTON **asks: In *Last Christmas*, when did Clara leave her flat and how did she get that large house?**
What, you missed that critical dialogue which explained that Clara is spending Christmas with her Gran? Just because we cut it? Honestly, Bailey, pay more attention! That's why there was a stairlift! Do I have to come round your house and watch it with you?!

CHARLOTTE MANN **asks: So what exactly happened during this 'big fight' between the Doctor and River that we heard about in *The Caretaker*, which led to him sulking with otters for a month?**
One night, at the end of an exciting adventure where they broke a space casino, and freed some cruelly treated horses, she made a slight criticism of him, that was not only true, but insightful, helpful and loving. He took it like a man. **DWM**

If you have a question you'd like Steven to answer, email us at dwm@panini.co.uk with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Third recording block gets underway on the new series

Recording is continuing on the new series of *Doctor Who*, which will air on BBC One and all around the world this autumn.

With shooting on Block One (a two-parter consisting of Episodes 3 and 4) and Block Two (a two-parter consisting of Episodes 1 and 2) now complete, work has turned to the third recording block, which consists of Episodes 5 and 6.

The director for Block Three is someone new to *Doctor Who*, **Edward Bazalgette**, whose recent credits include episodes of *Poldark* (2015), *DCI Banks* (2014) and *The Guilty* (2013). Edward is also notable for having played lead guitar in the new wave pop group The Vapors, who had a one-hit wonder in 1980 with *Turning Japanese*!

Recording on the episodes was due to get underway Wednesday 25 March.

The female cast and crew of *Doctor Who* help to celebrate International Women's Day (8 March).

The Unseen Menace

"Why are we waiting, why are we waiting..."

Over three years since it was returned to the BBC archives, there is still no date set for the release of *The Underwater Menace* Episode 2 on DVD or download.

BBC Worldwide tells **DWM**, "We appreciate that some *Doctor Who* fans are disappointed that we have not yet been able to release *The Underwater Menace* on DVD. We would like to reassure everyone that we are currently reviewing the best way to bring fans more classic *Doctor Who* titles. Please bear with us – we'll let you know more as soon as we can."

Bonus features and a commentary for the DVD were completed two years ago.

An online petition requesting the release of the much-wanted 1967 Patrick Troughton episode has been set up, attracting over 1600 signatories to date, including actress Anneke Wills (Polly). Visit *tinyurl.com/MenaceDVD* for details and to sign. Atlantis may yet rise again!

Tom to return in 2016

The Fourth Doctor, Romana and K9 return in 2016 for a full season of *Doctor Who* audio adventures from Big Finish.

The Wave of Destruction by Justin Richards kicks off the run, as the travellers become involved with strange occurrences on a pirate radio station in the 1960s. Karl Theobald plays disc jockey Mark Lanchaster.

In February's *The Labyrinth of Buda Castle* by Eddie Robson, the Doctor and Romana find death stalking a European city. Kate Bracken guest stars as supernatural investigator Celia Soames.

March's *The Paradox Planet* and April's *The Legacy of Death*, both by Jonathan Morris, take us to the world of Aoris. Simon Rouse plays Drang, Tom Chadbon plays scientist Embery while Emma Campbell-Jones is his assistant Shola.

The Gallery of Ghouls by Alan Barnes, released in May, finds the Doctor and Romana investigating a waxworks exhibition in Brighton in 1833. Celia Imrie plays Madame Tissot, while Nickolas Grace is the waxworks manager Goole.

Cockney Time Lord Drax, whose only TV appearance was *The Armageddon Factor* in 1979, makes his comeback in June's *The Trouble with Drax* by John Dorney. Ray Brooks plays Drax, while the cast also includes John Challis and Hugh Fraser.

The season ends on an epic story spread over two releases: *The Pursuit of History* in July, and *Casualties of Time* in August, both written by Nicholas Briggs. David Warner makes his comeback as the mysterious Cuthbert, joined by his former assistant Mr Dorrick (Toby Hadoke). The guest cast also includes David Troughton as the Black Guardian.

Legends! David Troughton, Tom Baker and David Warner – together on audio in 2016.

Myth Makers Event

■ Reeltime Pictures, in association with the *Doctor Who* Appreciation Society, is to hold an event on 8 August 2015 in Weston-Super-Mare. Hosted by Nicholas Briggs, Myth Makers Live will see the recording of interviews with five stars from the last ten years of *Doctor Who*. See *timetraveltv.com* for more details.

Longleat Appeal

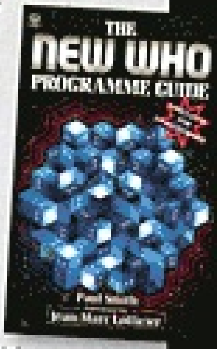
Were you at Longleat in 1983? Jon Pertwee was!

■ Were you at the *Doctor Who Celebration* at Longleat in 1983? Researcher Richard Bignell would like to hear from anyone who purchased any of the *Doctor Who* lots at the two-day auction held at the Longleat 1983 Celebration. What item or items did you buy? Do you still have them? And if not, do you know where are they now? If you have any information, please contact Richard at: *richard@endofthelane.co.uk*

Bedford Convention

■ A limited number of tickets are still available for the Bedford Who Charity Con on 11 April 2015, an event held to raise money for Bedford Foodbank. Guests include Nicola Bryant, Sophie Aldred, Anneke Wills, John Leeson, Terry Molly, Paul Cornell, Mike Tucker and Ailsa Berk. Visit *bedfordwhocharitycon.co.uk* for details.

Paul Smith Book



■ Coming soon from Wonderful Books is *The New Who Programme Guide* by Paul Smith. Based on the 1980s reference work *The Doctor Who Programme Guide* by Jean-Marc Lofficier, this unofficial book covers every television episode, prequel and online/DVD mini-episode from the 1996 TV Movie to 2013's *The Time of the Doctor*. The price and date of the paperback book are to be confirmed.

BEYOND THE TARDIS

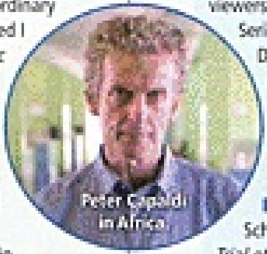
In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

A dapper Matt Smith at the première of *Cinderella* in Milan, Italy.

Capaldi Relief

Vincent and the Doctor writer **Richard Curtis** enticed **Peter Capaldi** to visit Malawi for *Comic Relief*, his film airing during the 13 March broadcast and demonstrating how cash raised helped regenerate local slums. Writing in *Radio Times* about his experience Peter commented, "People's generosity really does translate into truly extraordinary change and I'm very glad indeed I was there to witness it." *Comic Relief 2015* also featured a sketch starring **Catherine Tate**, **David Walliams** and Professor Stephen Hawking.



Peter Capaldi in Africa.

Going to the Ball

Jenna Coleman and **Matt Smith** attended the Berlin International Film Festival première of *Cinderella* on 13 February, supporting stars of the film and their respective Prince Charming and Cinderella; Richard Madden and Lily James. Matt and Lily graced the Milan launch on 18 February, and Jenna and Richard at the LA début on 1 March, which was also attended by **Karen Gillan**. Matt's *Lost River*, in which he plays Bully, receives a UK release on 24 April. The LA Louis Vuitton Series Two Exhibition Launch on 5 February also found Karen with **Gugu Mbatha-Raw**.

John's Fantasy

John Barrowman is developing TV miniseries *The 49th Key*, in which he will star and executive-produce, about the hazardous journey of a rogue archaeologist and a young autistic mute boy and a gateway to a magical society below the Earth peopled by fantasy creatures and highly advanced humans.

David Tennant collects the Best Actor award for *Richard II*.

Back to Church

ITV has commissioned a third run of **Chris Chibnall**'s *Broadchurch* with **David Tennant** and **Olivia Colman** reprising Alec Hardy and Ellie Miller, Series Two averaging 9.21 million viewers (including ITV+1) versus Series One's 9.37m. In October David will shoot 1980s crime and drug addiction Scottish thriller *I Feel Fine* in Glasgow.

Macbad... Wolf

On 8 March, Shakespeare Schools Festival fundraiser *The Trial of Macbeth* at London's Noel Coward Theatre saw a real-life judge ask a jury headed by Jeremy Paxman whether Lord Macbeth, played by **Christopher Eccleston**, should be exterminated, while *Bad Wolf*'s **Paterson Joseph** gave evidence as MacDuff. Handcuffed throughout, Eccleston, who also directed the part-improvised production and was the butt of various *Doctor Who* references, blamed his wife when cross-examined by genuine QCs.

Lambert Lauded

Verity Lambert: An Appreciation was hosted on 1 April at the BFI's NFT3 by Richard Marson, tying in with publication of his biography *Drama and Delight: The Life of Verity Lambert* – *www.miwkpublishing.com* for further details of the book. Retrospective *Women in TV: The Legacy of Verity Lambert* features examples of her work between 1969 and 1994 through April – visit *www.bfi.org.uk* for further details.

Awards All Round

The WhatsOnStage Awards at London's Prince of Wales Theatre on 15 February provided **David Tennant**, **Billie Piper** and **Mark Gatiss** with Best Actor, Actress and Supporting Actor in a play gongs for *Richard II*, *Great Britain* and *Coriolanus* respectively. Meanwhile, at the Hilton London Metropole, **Samuel Anderson** collected the Screen Nation Film & Television Male Performance in TV award with **Gugu Mbatha-Raw** taking the award for Female Performance in Film. *The Curse of the Black Spot*'s **Lily Cole** won an Elle Style Award on 24 February for raising environmental awareness.

Sea Devil Sleepover

No Man's Fort, the Solent location from *The Sea Devils*, re-opens as a luxury hotel experience on 23 April. Offering 22 bedrooms the launch event costs £395 per room based on two sharing (*www.amazingvenues.co.uk*).

Inside TV

Series Two of BBC Two's **Steve Pemberton** and **Reece Sheersmith** black comedy *Inside No. 9* features **Paul Kaye**, **Tom Riley**, **Sheridan Smith**, **Claire Skinner**, **David Warner**, **Mark Benton**. Amazon has UK rights to Starz's *Outlander* inspired by **Frazer Hines**' Jamie McCrimmon, returning in the US on 4 April with Frazer as Sir Fletcher Gordon in *Wentworth Prison* on 16 May. **Katy Manning** was Marjorie Miller in *Casualty*'s 21 February episode *Sweet Little Lies*. **Eve Myles**, crowned Wales' Sexiest Woman for a second year running, returns as Lauren Grey in Gold's *You, Me & Them* Series Two from 8 April. **Russell T Davies**' online mini-*Cucumber* chapter *Screwdriver* is available via *channel4.com/programmes/cucumber*. *The Sarah Jane Adventures*' **Joseph Millson** is villainous Major Ross in BBC Two's *Banished* with **Russell Tovey**, **Orla Brady** and **MyAnna Buring**. Sky Atlantic's *Game of Thrones* Season Five runs from 13 April including **Iain Glen**, **Indira Varma**, **Diana Rigg**, **Julian Glover**, **Owen Teale** and **Mark Gatiss**.

Quickies

Colin Baker's *Star Trek Continues* episode *The White Iris* will be unveiled at Phoenix ComiCon on 29 May, before being made available online (startrekcontinues.com). **Frank Cottrell-Boyce**'s novel *The Astounding Broccoli Boy* was published on 26 March. Radio 4 aired *Did Douglas Get it Right?* on 14 March examining **Douglas Adams**' 2000 series *The Hitchhiker's Guide to the Future*'s accuracy in predicting technological developments. **Jacqueline King** recently played Lyn in *Multitudes* at London's Tricycle Theatre. **Rona Munro** contributed a new short play to *24 Hour Plays: Heroines* as part of Sphinx Theatre's Women Centre Stage festival at the National Theatre on 28 February.

Obituary

Designer **Barry Newbery** died on 25 February aged 88 having worked on the pilot *An Unearthly Child*, the transmitted *100,000 BC* plus 13 other stories during the first five Doctors' tenure through to *The Awakening*. [*A full appreciation of Barry's work appears next issue – Ed*] *The Time Warrior* designer **Keith Cheetham** died on 30 October. **Hugh Walters**, who played William Shakespeare in *The Chase*, Commentator Runcible in *The Deadly Assassin*, Vogel in *Revelation of the Daleks* and Roderick Allingham in Big Finish's Seventh Doctor audio *The Fearmonger*, died on 15 February aged 75. **Derek Deadman**, who was *The Invasion of Time*'s Sontaran Stor, died on 21 November aged 74. Dalek Operator **Tony Starr** (*Resurrection*, *Revelation* and *Remembrance of the Daleks*) died recently. He was also uncredited for *Planet* and *Destiny of the Daleks* and an extra in *The Underwater Menace*, *The Macra Terror* and *The War Games*. **Bob Appleby** who was a Nimon in *The Horns of Nimon* and Second Vervoid in *The Trial of a Time Lord*, died on 2 February. **DWM**

Hugh Walters in *The Deadly Assassin*.

"I am usually referred to as the Master... Universally."

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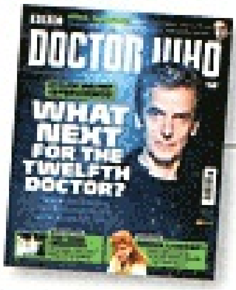


Ten years of the Doctor being back on television, naked Time Lords, *Marco Polo*, and the fate of Osgood... It's your letters!

Welcome back! It's ten years since *Doctor Who* made its long-awaited return to our television screens. Here's just some of your thoughts of the last decade of adventures...

TEN YEARS ON

After re-watching every single episode since the show returned in 2005, I have to say that *Deep Breath* is my favourite story. But the one thing that we are all waiting for is for Russell T Davies to return and write another episode for the show, and what better time than for the 10th anniversary of the series' return?

REECE JL DEAN EMAIL

Genesis of the Daleks

I remember my Nan coming home with a copy of *Genesis of the Daleks* on VHS and being totally engrossed in the story. Then, a few weeks later, I was flicking through a TV guide to find out that *Doctor Who* was coming back the following week! When the night arrived, I could hardly control my excitement as the BBC ident faded and the most out-of-this-world theme tune started to play. I was totally engrossed in this new era of *Doctor Who* and have watched it for the past 10 years without fail. The only side effect is I have never looked at a shop window mannequin in quite the same way since!

BRADLEY BOTTOMLEY EMAIL

The last ten years have flown by. I still keep having to pinch myself that *Doctor Who* has done so well and continues to be so popular. It did the impossible of (mostly) keeping the existing fans of the series happy while also appealing to a whole new generation.

KATE GRIFFITHS EMAIL

Saturday 26 March 2005 was a very special day for me – not just because it introduced me to a television legend that I never knew about, but because it was also my 14th birthday.

Now that I'm 24, I can't imagine a time when I didn't know and love everything about this iconic programme. So I would just like to say, thank you, *Doctor Who*. Thank you for all you have done for me over these ten years: helping me pass my English exam, my art course, and for inspiring my creativity.

RYAN DALY LONDON

When *Doctor Who* returned in 2005, my parents thought the innocent eight-year-old that I was would be scared of the show, so I wasn't allowed to watch it. However, one night in April, an episode called *Dalek* aired, and my brothers and sister forced me to sit down and watch it against my parents' wishes. I'm so glad they did as I haven't looked back since!

Doctor Who has ignited my love for TV and film-making, and I hope I can one day help make the series I adore, and tell the stories I want to tell. Also, if it wasn't for the revival, I wouldn't have known about the original run of the show. I'm so glad I do, as the whole 52-year history of *Doctor Who* has something for everyone, no matter who you are. Here's to the next ten years!

TOM DIX STAFFORD

Since *Doctor Who* returned we've had five new Doctors and three new versions of the Master. The storylines have been so good, but *The Night of the Doctor* and *The Day of the Doctor* rank as the very best of the last decade.

PETER THORPE EMAIL

Back on the 9 June 2007 I saw my first *Doctor Who* episode: *Blink*. I'd always been intrigued by the show, but I had never seen it. Little did I know that my

A thrilling childhood memory for many of today's teenagers: 2005's *Rose*.

STAR LETTER

One of my clearest childhood memories is of the first airing of *Rose*, watching with only one eye from around the edge of a blanket within the first ten minutes. I was more terrified than I'd been in my life and I was hooked. I know I have an awfully long way to go before I can claim the status of those with a lifetime of fandom under their belts, but I am still in the position of knowing more about this show than my A-Level subjects. Did Russell T Davies really believe we would still be here, one decade, four Doctors and eight series later? I'll be having a ceremonial rewatching of *Rose*, thankful that Russell brought back the greatest show in the galaxy for old and new generations alike.

CATRIONA GIBBS (17) EMAIL

Catriona wins a CD copy of *Death Match*, a new audio adventure for the Fourth Doctor, available from bigfinish.com this month, price £10.99.

TEXT IN!

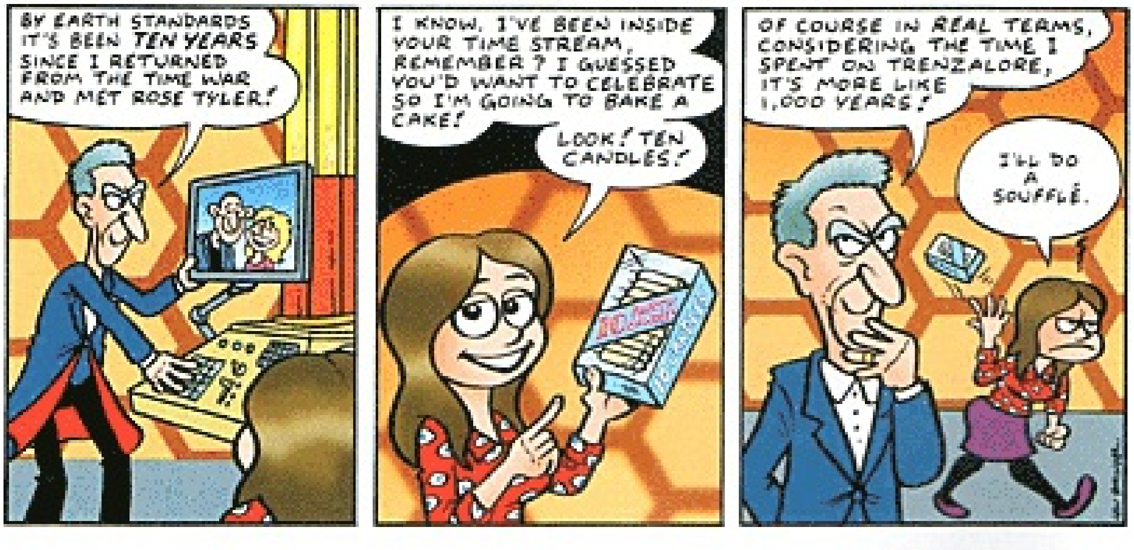
Message us from your mobile!

- **CHLOE HASTINGS** I would die of happiness if a Paternoster Gang spin-off show was announced. They're just the best!
- **JOHN HUGHES** Gugu Mbatha-Raw, Carey Mulligan, now Felicity Jones. Each has gone on to movie star status. How long before we hear 'And the Oscar goes to... Jenna Coleman!' I wonder?
- **KES BROWN** I'd like to see the Doctor regenerate into a mountain goat. After all, *Doctor Who* has a limitless format, so there's nothing to say he couldn't...
- **C MOORE** Love that Clara is staying. Jenna and Peter are great together!
- **MARK HOLDING** Isn't it time we saw the return of those brutish, violent and wonderfully thick thugs the Ogrons? Scares and laughs guaranteed! Or Tegan.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, [illegible]

THE DAFT DIMENSION by Lew Stringer


BY EARTH STANDARDS IT'S BEEN TEN YEARS SINCE I RETURNED FROM THE TIME WAR AND MET ROSE TYLER!
I KNOW. I'VE BEEN INSIDE YOUR TIME STREAM, REMEMBER? I GUESSED YOU'D WANT TO CELEBRATE SO I'M GOING TO BAKE A CAKE!
LOOK! TEN CANDLES!
OF COURSE IN REAL TERMS, CONSIDERING THE TIME I SPENT ON TRENZALORE, IT'S MORE LIKE 1,000 YEARS!
I'LL DO A SOUFFLÉ.

curiosity on that one summer's evening would change so much. The show was so weird, so imaginative – it was like nothing I'd ever seen before. Once those 45 minutes were over, I became instantly obsessed with the show.

Over the next few years, I watched and absorbed as much *Doctor Who* as possible. I came face to face with Weeping Angels, Daleks, Cybermen, mad Time Lords and all sorts of alien monsters. It was okay, though, because the Doctor was always there to save me from the horrors that lurked behind that sofa! Over the next few years, I watched some of the older stories, read the books, and got into Big Finish's audios. I collected comics, the figures – I even came up with my own stories! I became a fan. Whenever I felt down, *Doctor Who* picked me up.

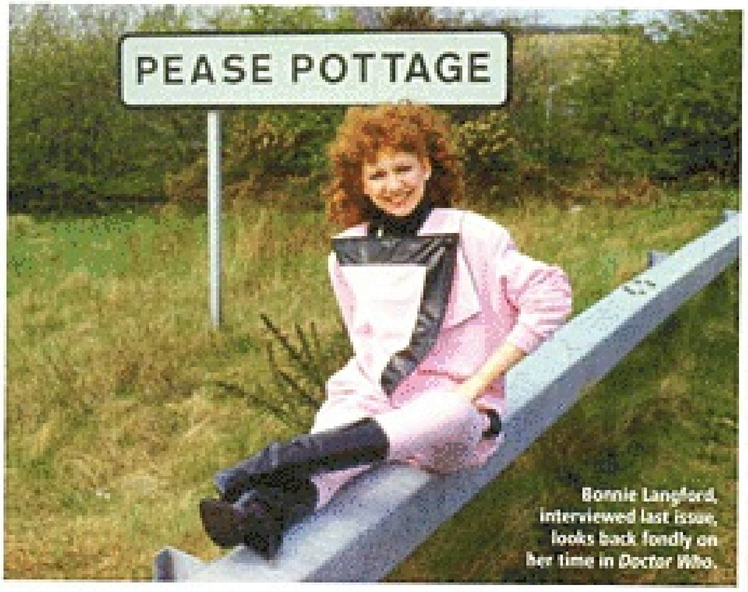
I might not always like every episode of *Doctor Who*, but I'll always love the show. I've met so many cool people and had so many exciting times, just because of *Doctor Who*. If I'd never watched it back in 2007, or if Russell T Davies had never resurrected the show in such a brilliant way, I'd be a different person. Thank you to everyone who's kept the show alive – it really is amazing

MICHAEL ALLEN EMAIL

It feels like it was just yesterday that *Doctor Who* returned with *Rose*. Even now, it feels like we can't be complacent and assume that it'll always be there. For me there's always that worry that the BBC will axe it again.

But enough worry. Let's raise a glass and say 'Thank you' to Russell T Davies, Christopher Eccleston, Billie Piper and everybody that was involved in bringing the show back to our screens for these ten glorious years.

GARETH JEPHCOTT EMAIL



Bonnie Langford, interviewed last issue, looks back fondly on her time in *Doctor Who*.

Can we take the time to appreciate the 117 episodes that might have never happened if the show hadn't been brought back to life in 2005? I would like to thank the writers (especially Russell T Davies and Steven Moffat who have held the show together for the past ten years), directors, producers and the rest of the crew for bringing these episodes to life and making most of them instant classics. And the brilliant cast who have made *Doctor Who* spectacular in the past decade – Eccleston, Tennant, Smith, Capaldi, Piper, Agyeman, Barrowman, Tate, Gillan, Darvill, Kingston, Coleman and Hurt, to name but a few. Without these people, we would not have had the beautifully acted characters that we have grown to know and love. I look forward to seeing Peter Capaldi and Jenna Coleman back in action soon for more stunning episodes to add to the legacy that is *Doctor Who*.

ROSS MUSCROFT EMAIL

THE NAKED TRUTH

Steven Moffat can stop losing sleep over the first two Doctors being naked [see *Steven's column last issue – Ed*]. We see the Doctor take his jacket off in the first story and he completely changes his clothes in stories like *The Reign of Terror* and *The Highlanders*, so they can obviously be removed without pain. Perhaps he can regenerate whatever he's wearing, changing the size and style, which might also explain the post-regeneration instant clothes changes of *Robot* and *Time and the Rani* etc, if he can change his clothes at will within the first 12 hours (at least inside the TARDIS). He probably didn't like what he got, so stopped doing it after the first time...

MICHAEL J BILLINGHURST EMAIL

MISSING EVIDENCE?

I loved reading the Watcher's article *Loving the Alien* in **DWM** 484. However, there was one piece of evidence missed: in 1966's *The War Machines*, the super computer WOTAN seems to think that the Doctor is human, and requires his 'human brain'. However, could this just be the limited intelligence of WOTAN?

WILLIAM KAMESTER EMAIL

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@caseyhiphop** Please release *The Underwater Menace* on DVD just for me! Help support this campaign! *#SaveTheFishPeople*
- **@olicowley** I don't care whether the Master is male or female, just as long as he/she has a beard again.
- **@willbrooks1989** Fittingly, I bought my first issue of **DWM** ten years ago – not a bad way to spend a decade!
- **@JBKid7** Can I just say how great Jac Rayner's **DWM** column is? Always makes me smile!
- **@MrChrisWrites** I just wanted to say thanks for the Steven Moffat interview in **DWM** 484. I love it when you do such long, comprehensive chats with him.

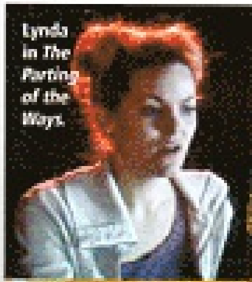
Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

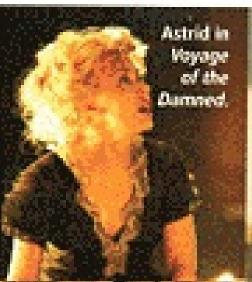
BRAVO, BONNIE

I really enjoyed the interview with Bonnie Langford in **DWM** 484. Ms Langford – and indeed her era – comes under a lot of unjustified disparagement from fans, and it was a lovely surprise to read Bonnie talk so enthusiastically about her time on the programme.

Bonnie seems to be the first to admit that Mel wasn't the most fleshed-out of companions, but in my mind she was a welcome change compared to the string of unwilling wanderers who came before her. Here was someone who actually loved travelling with the Doctor; something in common with all the companions of the last ten years. With the right material, Bonnie gave some fantastic performances – the scene where she confronts Gavrok in *Delta and the Bannermen* springs to mind.

Bonnie has undergone something of a regeneration herself, thanks to ►

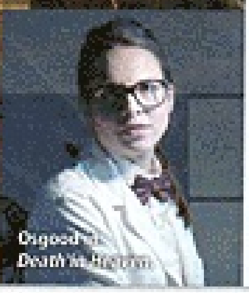

Lynda in *The Parting of the Ways.*


Astrid in *Voyage of the Damned.*

Lady Christina in *Planet of the Dead.*

Rita in *The God Complex.*

Journey Blue in *Into the Dalek.*


Osgood in *Death in Heaven.*

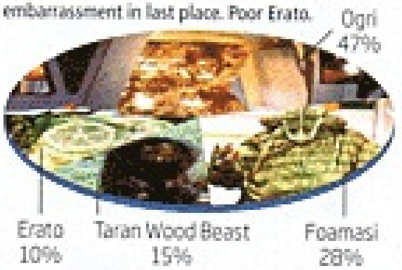
THE PLANET OF DECISION!

Over the last 10 years, the Doctor has encountered many brave and resourceful people who could have been potential companions – had not the Doctor's reluctance, or an untimely death, got in the way. But of those who could have joined the Doctor on his travels, who would you most liked to have seen as a regular aboard the TARDIS? Lynda Moss? Astrid Peth? Lady Christina de Souza? Rita? Journey Blue? Or Osgood? Once you've made up your mind, visit here to cast your vote:

tinyurl.com/dwm485pod

The poll closes on 8 May, and we'll reveal the results in issue 487. There are no prizes – it's just for fun.

In **DWM** 482, we asked you which of writer David Fisher's monstrous creations you liked the best. The Ogri crushed the opposition with 47%, with the Foamasi trailing in second place with 28%. The Taran Wood Beast roared into the bronze medal position, leaving poor Erato hiding its embarrassment in last place. Poor Erato.



GALAXY FORUM

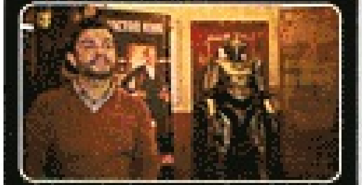
WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

On World Book Day, Michelle Gomez (or is it Missy?) reveals her favourite reading material. Look out for the photo on the back cover of the book!
Go to: **tinyurl.com/MissyBookDay**

Rare interview footage of former **DWM** cartoonists Tim Quinn and Dicky Howett, interviewed by a cable TV channel in 1986 about their work. Love the hair!
Go to: **tinyurl.com/QuinnHowett**

Upcoming group Kat Robichaud and The Darling Misfits present a video to their catchy *Who*-flavoured track *Somebody Call the Doctor*. Let's trock!
Go to: **tinyurl.com/Robichaud**



Doctor Who Brand Manager Edward Russell explains how BAFTA Cymru brought together *Doctor Who* fans for a screening of 2005's *The Unquiet Dead*.
Go to: **tinyurl.com/MonmouthWho**

This fan-made 'trailer' celebrates 10 years since *Doctor Who*'s triumphant return to television. A joyous reminder of some of the great moments there have been! Go to: **tinyurl.com/10YearsTrail**

her incredible performances for Big Finish, but she still comes under a lot of scrutiny for an era which, let's face it, wasn't as bad as its reputation would have you believe. So thank you Bonnie for bringing a warmth to the show when it needed it most, and here's to many more years of Mel!

GREG WALKER CHESHIRE

MARCO OF QUALITY

I am writing to say how much I enjoyed the article on the set designs and early scripts of the 1964 story *Marco Polo*. Director Waris Hussein is clearly proud to have directed this now long lost classic and its fascinating to see how he put together the various set pieces in Lime Grove studio D on a weekly basis and made the whole thing work.

For even the most basic sets, such as the rocky plateau, a lot of detail clearly went into those sketches and its wonderful to see that even four stories in, set flats were being re-used. It's common knowledge, of course, that Lime Grove Studio D was tiny, and seeing the floor plan for shooting *The Roof of the World* shows just how tight things were there.

Of particular interest to me was seeing the various script changes that happened. Having heard the audio many times and knowing the journey was narrated by Marco, how thrilling it was to discover many of those moments were originally intended to have been read by the Doctor, Ian and Barbara. What a different flavour those episodes may have had if this had gone ahead. It's rather sad to see that lovely moment between the Doctor and Susan was lost after Hartnell fell ill; his longing for a pipe was a surprise!

How wonderful to think that a story shown 51 years ago – and lost ever since – still holds some surprises.

NEIL BAIRD EMAIL

The final part of our look back at *Marco Polo* can be found on page 62.

PURVE-FECT

Thanks so much for the recent Peter Purves interview [**DWM** 482-483]. The great man was as plain speaking and succinct as ever. It was a thoroughly enjoyable read, leaving me wanting to know more about John Wiles' time as producer.

Most interesting of all, however, was the picture from *An Adventure in Space and Time*, clearly indicating that Mr Purves' role in the film was played by Ed Miliband. Who'd have thought?!

CHRIS WINWOOD EMAIL

BACK TO THE 80s?

I wouldn't mind a 1980s-set story in the style of *Delta and the Bannermen* with a contemporary pop soundtrack. With the hinted-at lighter approach for the Twelfth Doctor's second season, this could fit in perfectly. I can just see Peter Capaldi making a nick-of-time appearance to *Doctorin' the TARDIS*! And surely I'm not the only one who wouldn't mind a follow-up to *An Adventure in Space and Time* covering the Troughton years for next year's 50th anniversary of the Second Doctor's first appearance?

SIMON DARLEY EMAIL

Marco Polo still holds some surprises, 51 years on!

LET OSGOOD LIVE!

Since the Master shrank the scientist, Goodge with his dreaded 'tissue-compression eliminator' in 1971's *Terror of the Autons*, there have been countless souls who have fallen victim to the Doctor's arch nemesis. But only one death attributable at his (or her) hands has ever left me with a genuine sense of loss: when, in *Death in Heaven*, brave and brainy Osgood bit the dust by being reduced to a pile of the same. And a lump came to my throat, as the Doctor sadly knelt by the pile of ashes that had formerly been UNIT's Scientific Advisor.

Now, hope only exists with the possibility that Steven Moffat is bluffing when he stated that she was really dead in his column in **DWM** 481, and that she will return. I do so hope this heartfelt letter takes root somewhere – Steven Moffat's head preferably!

BILL SILVER EMAIL

That's all we have room for this issue, but keep sending in your thoughts on the mag. See you next time! **DWM**

ON THIS MONTH...
35 YEARS AGO

It's April 1980 – and great news, kids! *Doctor Who Weekly* has a new look...

TWO-TIMER

Issue 26 of **DWM** – then called *Doctor Who Weekly* – relaunched the title with content now designed to appeal to younger readers. So, out went the story summaries of First Doctor episodes, and in came original text adventures, beginning with *The Two Timer*, in which the Doctor met Time Warden Tompkins. "This is Koblos," says the Doctor to Tompkins. Many readers agreed, and the text stories were dropped from the magazine not long afterwards.

HARRY POTTER?

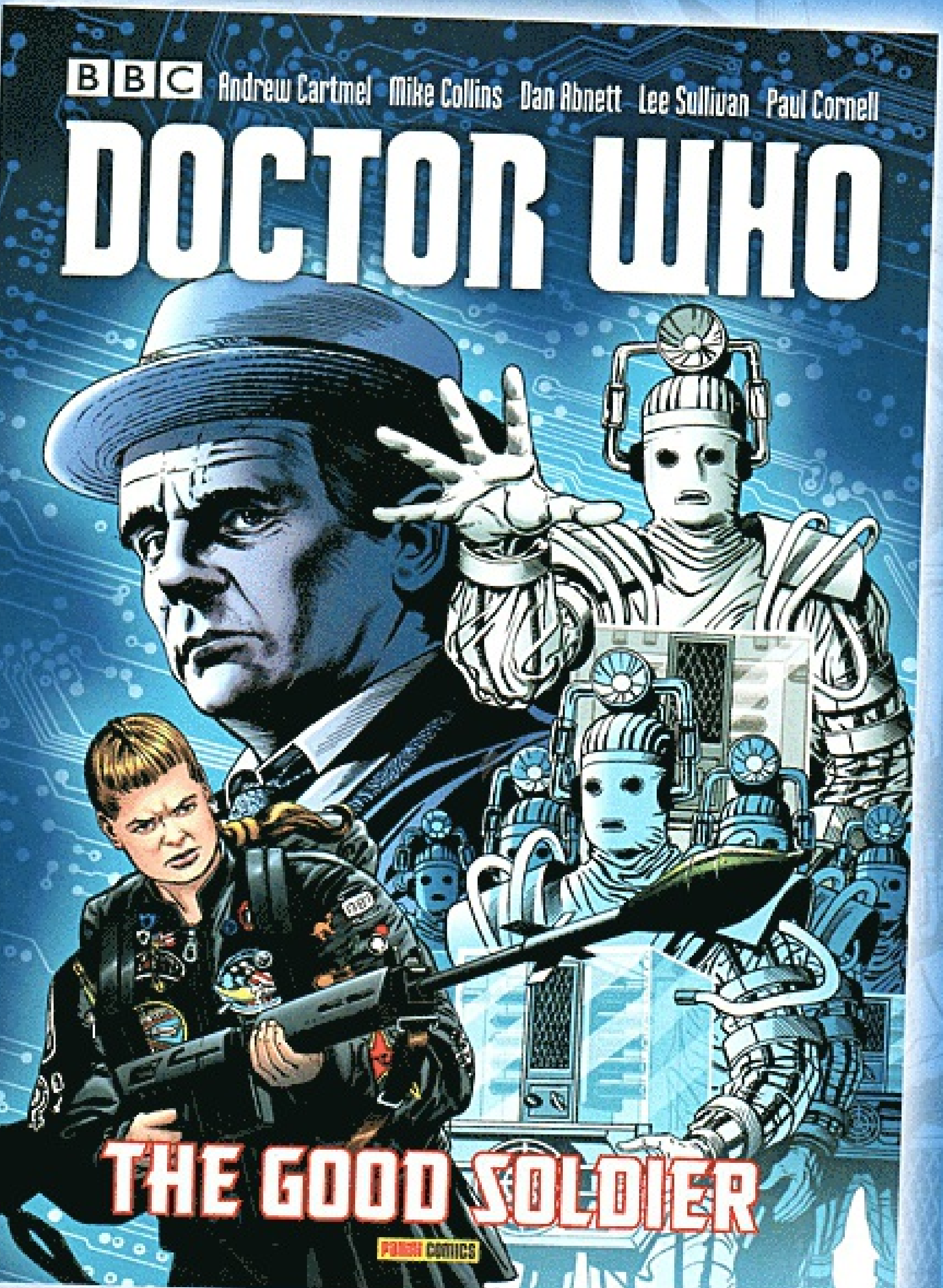
Another new feature was a page of *Fantastic Facts* – all sourced from *The Fortean Times*, and all, sadly, unrelated to *Doctor Who*. Among the revelations was this: 'Harry Potter, a keen gardner from Northumberland was renowned for his green fingers. But it all seemed a bit incredible when a wooden clothes peg he used to mark a row of seeds in his greenhouse – grew four study roots!' Hmm... we wonder if JK Rowling was a *Doctor Who Weekly* reader...?

JOIN UNIT!

MEMBERSHIP
U.N.I.T
COUPON NO.1

'UNIT, the organisation set up to investigate extraterrestrial forces desperately needs your help!' That was the plea on the UNIT Club Page, which also made its début in issue 26. All prospective members had to do was to send in two coupons, and in return they'd become one of the elite band of top secret personnel defending the Earth from alien threats. Admittedly, all you received was a welcome letter and a card explaining how to decypher coded messages in future issues, but thanks to *Doctor Who Weekly*, the planet was a little more secure.

COMING SOON...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A brand new Comics Collection of Seventh Doctor adventures from the pages of Doctor Who Magazine!

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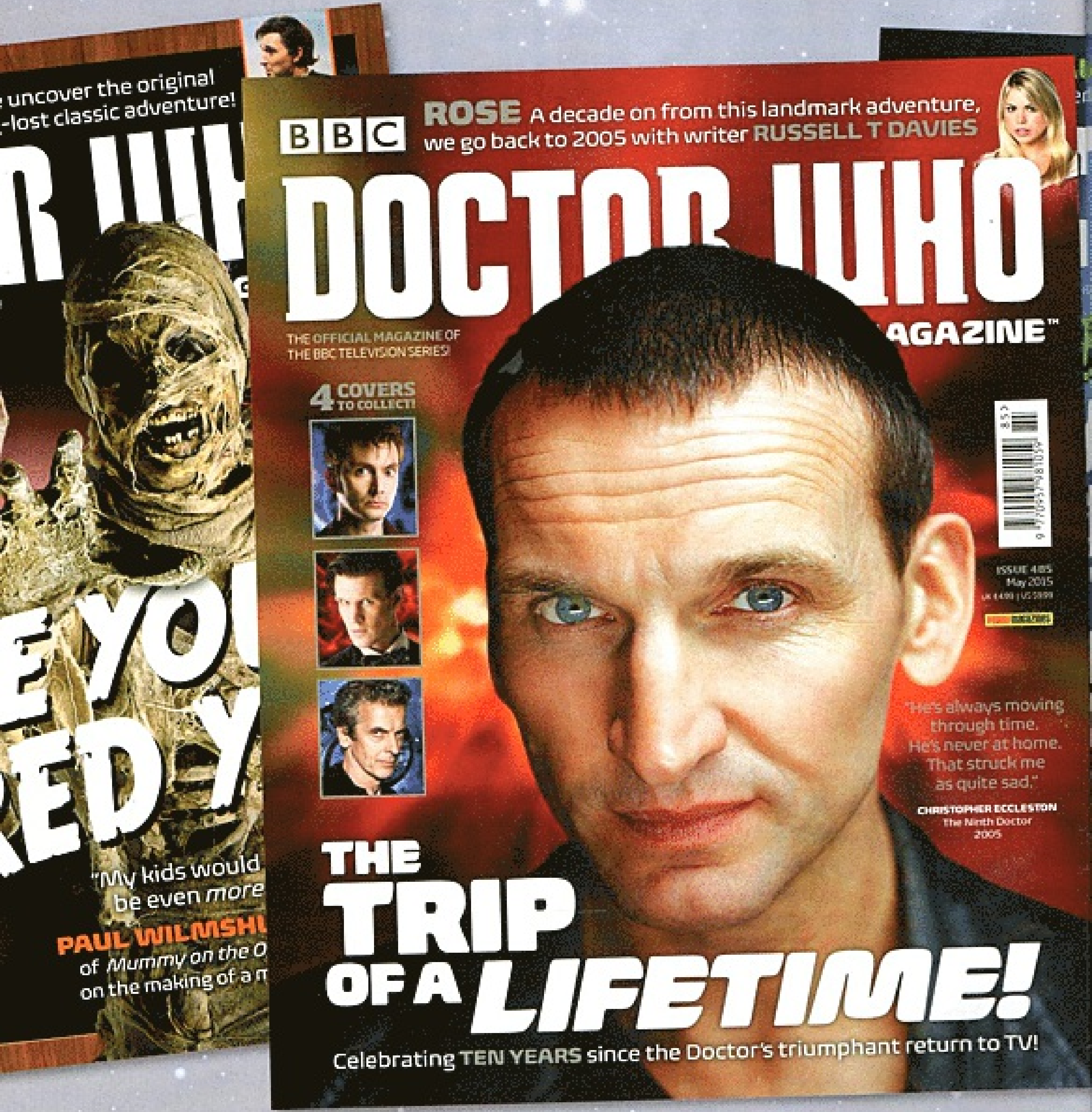
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"My kids would
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ISSUE 485 May 2015
"He's always moving through time. He's never at home. That struck me as quite sad."
CHRISTOPHER ECCLESTON The Ninth Doctor 2005
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INTERVIEW!
BONNIE LANGFORD
"I thought doing Doctor Who would be hilarious!"

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THE DECADE OF THE DOCTOR!

2005

26 March *Doctor Who* returns in a blaze of publicity with *Rose*, starring Christopher Eccleston and Billie Piper. Each episode is followed by a documentary on BBC Three, *Doctor Who Confidential*.

30 March The BBC confirms that there will be a second series of *Doctor Who*.

31 March The BBC confirms that it *won't* star Christopher Eccleston.

16 April David Tennant's casting is officially announced.

30 April *Dalek* sees the return of the Doctor's greatest enemy. Meanwhile, a new range of original novels is launched.

21 May Steven Moffat's first episode, *The Empty Child*, is broadcast, in which John Barrowman makes his début as Captain Jack. A new exhibition opens in Brighton; it is later moved to Cardiff, renamed *Doctor Who Up Close*.

18 June David Tennant débuts as the Tenth Doctor in *The Parting of the Ways*.

20 July *Blue Peter* launches a competition to design a *Doctor Who* monster; the winning entry is the Abzorbaloff seen in *Love & Monsters* (2006).

17 October The BBC announces a *Doctor Who* spin-off series, *Torchwood*.

25 October *Doctor Who* wins Most Popular Drama at the National Television Awards; Eccleston and Piper win Most Popular Actor and Actress.

18 November A special mini-episode is broadcast as part of *Children in Need*.

25 December *The Christmas Invasion*, the show's first bona fide Christmas Special, is broadcast. An interactive episode *Attack of the Graske* débuts on the BBC's Red Button service. ►

TEN YEARS AT THE TOP!

Incredibly, it's been a whole decade since the Ninth Doctor asked Rose Tyler aboard the TARDIS for the trip of a lifetime. **DWM** celebrates the time *Doctor Who* came back for good.

FEATURE BY **JONATHAN MORRIS**

The world is a very different place to what is was ten years ago. If you were a *Doctor Who* fan ten years ago, you were essentially a fan of a dead TV show. *Doctor Who* was at best an object of nostalgia, at worst an object of derision. To get a sense of how it was regarded, when erstwhile BBC One Controller Michael Grade appeared on *Room 101* in 2002, he nominated it to be consigned to the Orwellian chamber. The show was illustrated by a clip of Ingrid Pitt karate-kicking the Myrka from *Warriors of the Deep* (broadcast, fittingly enough, in 1984) which, even in context, even the show's most charitable fan would have to admit was not its finest hour. The clip was greeted with hoots of derisive laughter as Grade went on to explain he thought the show had no redeeming features whatsoever and was "a waste of the licence-payers' money." He also mocked the show's fans (as was usual with this kind of show, the call had gone out for fans to be in the studio audience, ideally in costume, to partake of public humiliation) and *Doctor Who* was despatched into *Room 101*.

That encapsulates how *Doctor Who* was thought of back then. It was a joke. And now, here we are, ten years after its return, and it's the biggest success story in TV. It's been the biggest success story in TV *for* ten years. Michael Grade has long-since revised his opinion; it's now in the position where it has a more unassailable future than any other TV programme, where it is one of the first reasons the BBC gives *for* the licence fee, where there is a police box or Dalek in the reception of every BBC building.

So how did the show go from being a subject of ridicule to one of the BBC's main *raisons d'être*? What made it such a success – and what has kept it that way for ten years?

To begin with, it wasn't quite dead. *Doctor Who* had a small but passionate following, buying old stories on VHS and DVD, creating new adventures in print and audio, and, not least, keeping this magazine going. Had *Doctor Who* not returned

MARK GATISS

(writer, *Doctor Who*, *Sherlock*)

Hi Mark. Did you think *Doctor Who* would ever come back?

"To be honest, no. I thought the TV Movie was the last chance. Moffat and I would regularly corner BBC executives at parties and drunkenly insist the show come back! I did prepare a proposal [with Gareth Roberts and Clayton Hickman] around 2002, but I never really thought they'd go for it."

What was your reaction to the news of its return?

"Astonishment. Elation. Excitement. And a little trepidation, of course. But as soon as I knew they'd entrusted it to Russell I was confident the show would be in great hands and he would thoroughly reinvent it for the twenty-first century."

How has *Doctor Who* changed since 2005?

"It's amazing how things move on. I always find it interesting that the show has distinct eras, even if you're not aware of them at the time. When you look at Chris and David's episodes now, they feel distinctly of their time – already! That's not to say they feel dated, just they have become a distinct era in look, style, pace, attitude."

How did its success change television?

"Enormously. The family audience, previously declared extinct, was found to be alive and flourishing! *Doctor Who*'s amazing success opened the gates to so many more shows. It also led to a massive resurgence in British TV fantasy. On a personal level, I find it wonderful and moving that our beloved old show has become a complete world-beater!"

ROBERT SHEARMAN

(writer, *Doctor Who*, *They Do the Same Things Different There*)

Hi Rob. Did you think *Doctor Who* would ever come back?

"I always *hoped* it would – which is hardly the same thing! I'd keep buying DWM and scan the news pages for any signs of it. Funnily enough, it was at the 40th anniversary that I gave up. I watched the documentaries on UK Gold, and thought, this will be the last big celebration the show ever has. And then, almost immediately, we had the announcement!"

What was your reaction to the news of its return?

"Utter disbelief. We'd had so many false dawns – I just waited for there to be some follow-up news item that the BBC had changed their mind. 'Sorry, we only commissioned it because we thought it was a medical drama!'"

What was your biggest fear about its return?

"That it would be apologetic. That it would choose to be something small for the cult audience on BBC Two – it would've been so easy not to have even tried to be the massive hit for everyone that it became."

How has *Doctor Who* changed since 2005?

"Inevitably, some of the innocence has been lost. The series now knows it's a phenomenon – it had to earn that swagger first. On the other hand, it doesn't need the cautious approach it had to adopt to get the audience behind it. Year one does a remarkable job in trying to dazzle that new audience whilst still reassuring them. In 2005 *Doctor Who* was strange and bold by dint of it even existing. In 2015 it has to be stranger and bolder to justify the power it has."

PAUL CORNELL

(writer, *Doctor Who*, *The Shadow Police*)

Hi Paul. Did you think *Doctor Who* would ever come back?

"I always did, but I was always caught up in either efforts to make it happen, or making what I felt was new *Doctor Who*, so never really felt it as not being there."

What was your reaction to the news of its return?

"For me, that was in a call from Russell, so I jumped around the room and then had to keep the news a secret, which was tough."

What was your biggest fear about its return?

"I worried that it would be a children's programme. I couldn't see what slot it could possibly go in. Which seems mad now, but it coming back and being successful on Saturday nights was what convinced the BBC that that slot existed. I had previously been talking about *Who* as an early Sunday evening drama!"

How has *Doctor Who* changed since 2005?

"That first season feels so careful in its desire to be Science-Fiction 101 for a mainstream audience. It's obvious that anything fantastical had parted company with the mainstream. It feels like Fisher Price My First Space Show."

How did its success change television?

"It told the BBC that there was still a family audience who would show up in droves for a drama they could watch together on a Saturday night."

to TV in 2005, it's quite likely it would still be continuing in print and audio, and fandom would have kept going, because you can't miss what you've never had. In 2003, the best chance of *Doctor Who*'s revival seemed to be as a series of animated adventures on the official website; no doubt, in that nightmarish parallel universe where *Doctor Who* didn't come back, Richard E Grant's Doctor would've failed to enjoy more ennui-ridden adventures. But the most important thing that *Scream of the Shalka* achieved was that it reminded the BBC bigwigs that they still owned the rights to *Doctor Who*, that it wasn't in development as a film, and they could make a new series tomorrow if they wanted.

The other thing to remember is that while TV's old guard regarded *Doctor Who* as an embarrassing relic, full of wobbly dialogue and clunky sets, a new generation of programme makers were coming in who had grown up with the show, who believed it still had potential. So keen were these young turks to rehabilitate *Doctor Who*'s reputation that they included references to it in their own work; Russell T Davies, for example, defied the received wisdom of what *Doctor Who* fans were like by including a young, handsome and sexually-active fan in his Channel 4 series *Queer As Folk*; Mark Gatiss included a mournful cave guide recalling that "In 1974, you couldn't move down here for Cybermen" in BBC Two's *The League of Gentlemen*, and donned a frock coat to play the Doctor in a sketch for 1999's *Doctor Who Night*; Steven Moffat wrote a whole story for Comic Relief that year (*The Curse of Fatal Death*) and also included a young, handsome and sexually-hapless fan in his BBC Two sitcom *Coupling*, who went on dates wearing a 'Bring Back *Doctor Who*' jumper. It's almost as if they were setting out their stalls as *Doctor Who* fans ready and willing to bring the show back should the opportunity arise. And across TV, comedy shows such as *Harry Hill*, *Time Gentlemen Please*, *Dead Ringers*, *Little Britain*, *Dr Terrible's House of Horrible*, *Spaced* and *This Morning With Richard Not Judy* all included references to *Doctor Who*; not treating it as an object of derision or nostalgia but as a cultural touchpoint; the idea that liking *Doctor Who* was no longer something to be ashamed of, but was something to celebrate. Tom Baker enjoyed a career renaissance as a result of fans of his Doctor ►

> "There's a huge amount of goodwill aimed at *Doctor Who*, perhaps because it harks back to more innocent times."
>
> **CHRISTOPHER ECCLESTON** DWM 343

2006

5 April BBC Magazines launches a comic for young fans, *Doctor Who Adventures*.

13 April The first episode of CBBC's *Totally Doctor Who* is broadcast.

15 April David Tennant's first series begins. Each episode is promoted with a *Tardisode* prelude.

29 April Elisabeth Sladen returns to *Doctor Who* as Sarah Jane Smith alongside John Leeson as the voice of K9 in *School Reunion*.

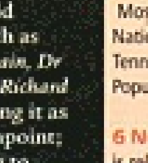
7 May *Doctor Who* wins Best Drama Series at the British Academy Television Awards.

13 May *Rise of the Cybermen* sees the return of the Doctor's second-greatest enemy.

26 August *The Empty Child*/*The Doctor Dances* wins a Hugo Award.

14 September The BBC announces that *Doctor Who* will give birth to a second spin-off drama series, *The Sarah Jane Adventures*.

20 September A trading card magazine is launched, *Doctor Who – Battles in Time*.



22 October The first episode of *Torchwood* is broadcast.

31 October *Doctor Who* wins Most Popular Drama at the National Television Awards; Tennant and Piper win Most Popular Actor and Actress.

6 November *The Invasion* is released on DVD, the first release to include animated versions of missing episodes.

25 December Catherine Tate makes a guest appearance as Donna Noble in *The Runaway Bride*.

31 December A series of new audio stories starring Paul McGann and Sheridan Smith begins on Radio 7. ►

casting him in *Strange*, *Swiss Toni*, *Little Britain*, *Fun at the Funeral Parlour* and *Randall & Hopkirk (Deceased)*. There was a sense that amongst the new generation, *Doctor Who* was beginning to be missed.

Maybe audiences were beginning to miss *Doctor Who* too. The 1996 TV Movie had proved that with sufficient promotion and budget *Doctor Who* could achieve high ratings, and later that year the show was voted the 'Best Popular Drama' in the BBC's history. In 1999 the Post Office issued a Dalek stamp, in 2001 the BFI listed *Doctor Who* as the third greatest British TV show of all time (after *Fawlty Towers* and *Cathy Come Home*) and in September 2003 a *Radio Times* poll gave *Doctor Who* as the show viewers most wanted to see revived (a mere three days before the BBC actually announced its return!).

One of Michael Grade's main reasons for attempting to cancel the show had been that it couldn't compete with the special effects of US TV shows and films, which may have been true in the 1980s; but the international success of *Walking with Dinosaurs*, as well as *Pompeii: The Last Day* and Joe Ahearne's *Space Odyssey* would have made it clear to any BBC executive that advances in CGI meant that spectacular and convincing special effects were now within the corporation's means. And if stars like Rowan Atkinson, Hugh Grant and Jonathan Pryce were willing to appear in a *Doctor Who* story for Comic Relief, maybe a revival would be able to attract actors of a similar calibre?

So, in 2003, there were two views regarding *Doctor Who*; the view of the old guard that it was a cheesy show, only remembered by geeks, an embarrassment to the BBC, fit only for nostalgia. That attitude seems to have informed the desultory anniversary celebrations, which consisted of an edition of *The Weakest Link*, some documentaries on UK Gold and BBC One's *The Story of Doctor Who*. On the other hand, the biggest up-and-coming talents in TV were making no secret of their love for the show, and BBC executives were all referring to the show favourably; BBC One controller Peter Salmon made overtures to Russell T Davies about a revival and his successor Lorraine Heggessey mentioned its return in an interview in 2002. The return of *Doctor Who* was subtly shifting from an 'if' to a 'when'.

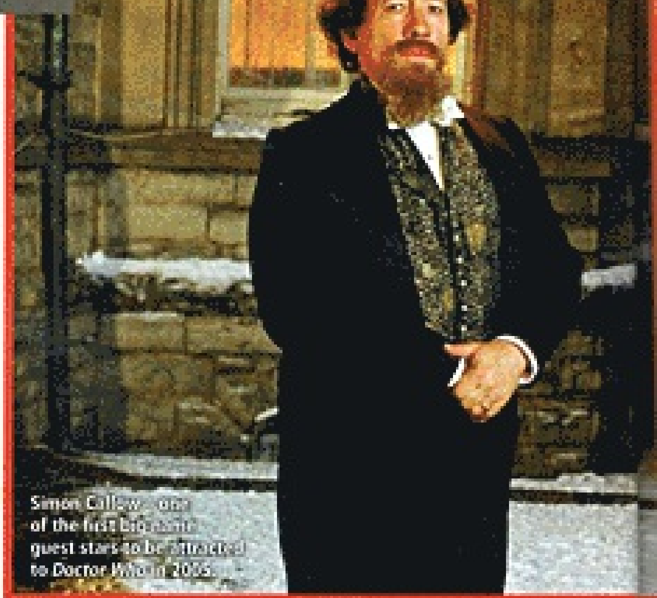
Nevertheless, it's remarkable what a leap of faith it was. Even before Christopher Eccleston had been cast, the show had been commissioned for 13 episodes, a considerable chunk of licence fee money to devote to one writer's vision. Although it wasn't unusual for creators of shows to be credited as executive producers, it was unusual for them to be accorded such a degree of creative control, to be 'showrunners'. British TV back then tended to be producer-led or star-led; the 2003 version of Jack Rosenthal's satirical TV play *Ready When You Are Mr McGill* depicts a production entirely subject to the whims of its star and executive producer, with the writer an unwelcome intrusion. *Doctor Who* would be different, adopting the model of US shows like *Buffy the Vampire Slayer* and *The West Wing*, by being writer-led. The announcement that Russell T Davies was writing the show signalled that the BBC was taking *Doctor Who* seriously. This wouldn't be a co-production trying to be all things to all executives like the 1996 TV Movie; this would be a show from the mind of one of the greatest writers working in TV. That's what attracted Christopher Eccleston to put his name forward, and what attracted guest stars like Simon Callow; not the fact that it was *Doctor Who*, but that it was *Russell T Davies' Doctor Who*.

That's what made it so successful. Interviewed soon after the show returned, BBC Head of Drama Commissioning Jane Tranter admitted she would have been "utterly thrilled" if the first episode had reached 6.5 million viewers. The fact that it smashed that target by more than four million exceeded all expectations. It raised the bar on what constituted a ratings success – at a time when audiences were falling due to the increasing availability of digital channels – and proved that a 'family' audience for Saturday evening drama not only existed but could deliver larger ratings than other primetime slots.

"I remember this quite distinctly," says Steven Moffat today. "Russell and Julie [Gardner, executive producer] and Phil [Collinson, producer] were terrified, because they thought they might have a turkey on their hands. But I was a bit more removed from it. I was seeing what they were doing – only two episodes of it were anything to do with me – and I just thought, 'No, this is so big. This is *so* huge.' They were terrified, but I was *absolutely confident*. I remember when I went to *The Parting of the Ways* BAFTA screening and Russell said, 'This will run for ten years.' I remember thinking, 'Yeah, it will. It will do ten.' But I meant ten – and *off*!"

Watching that first series is like watching *Doctor Who* being reinvented from scratch. It's a world away from the outdated, nostalgic, insular for-fans-only show that was depicted in *The Weakest Link* and *The Story of Doctor Who*. It was fresh, modern and accessible. *Doctor Who* wasn't being treated as a joke by those who worked on it; it was being taken seriously.

Davies was careful to lead the audience


Simon Callow – one of the first big-name guest stars to be attracted to *Doctor Who* in 2005.

> **"I'm amazed that *Doctor Who* was commissioned in 2005. It seemed like such a gamble. I don't know if it could happen now."**
>
> **DAVID TENNANT** DWM 417

2007

1 January The first episode of *The Sarah Jane Adventures* is broadcast on BBC One, while the first series of *Torchwood* comes to an end on BBC Three.

31 March Freema Agyeman makes her first appearance as Martha Jones in *Smith and Jones*.

2 April An animated adventure called *The Infinite Quest* begins as part of *Totally Doctor Who*.

16 June The Master makes a surprise return in *Utopia*, played by both Derek Jacobi and John Simm.

1 September *The Girl In The Fireplace* wins the Hugo Award for Best Dramatic Presentation, Short Form.

31 October *Doctor Who* wins Most Popular Drama and David Tennant wins Most Popular Actor at the National Television Awards.

16 November Another mini-episode is broadcast as part of the BBC's *Children in Need* – *Time Crash* is written by Steven Moffat and stars David Tennant as the Tenth Doctor and Peter Davison as the Fifth Doctor.

25 December Bernard Cribbins makes his first appearance as Wilfred Mott, alongside Kylie Minogue as Astrid Peth in *Voyage of the Damned*, watched by 13.31 million viewers.

In memoriam Producer Verity Lambert, director Peter Moffatt and writer Dave Martin. ►

TOBY WHITHOUSE

(writer, Doctor Who, Being Human)

Hi Toby. Did you think *Doctor Who* would ever come back?

"No, however fondly we remembered it, I assumed it would only live on in books, comics and conventions. TV had changed so radically, I couldn't see how *Doctor Who* would find a place in the new landscape."

What was your reaction to the news of its return?

"Can I write an episode please?"

What was your biggest fear about its return?

"That, to make it more palatable for a 2005 audience, it would become a completely different show. In some ways I was right – it has changed enormously; Russell and Steven have done an extraordinary job of reinventing it, yet staying respectful of its history. It's like the difference between one regeneration of the Doctor and another, they're still the same person but very different nonetheless."

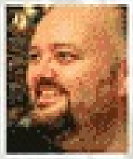
How has *Doctor Who* changed since 2005?

"There are probably a thousand small differences, but having written about the show near the beginning, and still writing about it now, I don't think the formula has changed that drastically. The tone feels the same, the pace and the thrills. It's widened its audience and its scale, but even at the beginning it had enormous swagger."

How did its success change television?

"Massively. *Being Human* wouldn't have happened if *Doctor Who* hadn't breathed life into a moribund genre. Neither would – I believe – *Misfits* or *The Fades* or *In the Flesh*. Similarly, it reinvigorated the Saturday timeslot. *Robin Hood*, *Merlin* and all the other shows that we've sat down to watch at 7pm, none of them would've happened if *Doctor Who* hadn't prepared the ground."

GARETH ROBERTS



(writer, Doctor Who, Wizards vs Aliens)

Hi Gareth. Did you think *Doctor Who* would ever come back?

"Yes. I was convinced it would because so many people I met in TV wanted it to. It was inevitable. I always suspected it would be Russell."

What was your reaction to the news of its return?

"It was exciting, not just because it was returning but because it was returning with somebody who knew what they were doing in charge. It would've been heartbreaking to have it back for a year in a strangely altered form, like so many other revivals that forget what they're reviving, but I knew Russell would do it justice. I think I had more confidence than he did!"

What was your biggest fear about its return?

"That it would come back as a bland committee-styled show like *Bugs* or *Crime Traveller*, flounder for a year, and end up as another false start. You know those British shows like *Paradox* where they publicise it saying, 'Well it's not really science-fiction,' forgetting that it is a hugely popular genre."

How has *Doctor Who* changed since 2005?

"The series now is less coy about its past. There are regular references to old Doctors, old adventures, jelly babies, etc. I quite like the freshness of the first series – the way it took Rose a season and a half to realise she wasn't the first companion."

How did its success change television?

"It opened lots of doors to new ways of thinking, and more genre and adventure shows. What none of the others do, unfortunately, is take a normal person on a journey into that world. The Doctor is such an amazing character, to write for and as a story catalyst. No other show has that or can have that."

CHRIS CHIBNALL

(writer, Doctor Who, Broadchurch)

Hi Chris. Did you think *Doctor Who* would ever come back?

"I hoped it would, but with every passing year the prospect seemed more remote."

What was your reaction to the news of its return?

"Excited, because it was as much about Russell as it was about *Doctor Who*. That combination was the alchemy. The moment it was clear that they'd sought Russell to make *his* version, it was clear this was a serious, modern proposition."

What was your biggest fear about its return?

"That the audience would be indifferent. After such a long time away, if the audience hadn't come, it probably would have killed it forever."

How has *Doctor Who* changed since 2005?

"It's recognisably the same show: the small differences in emphasis are just what you'd expect from a shift in authorship. What's remarkable is how similar it is: funny, surprising, exciting, still with the best production standards, writing and cast. It's evolved without fading."

How did its success change television?

"It brought popular drama back to the centre of the cultural conversation. The gradual realisation in the press that there was this 'Bad Wolf' arc, was an amazing achievement. Russell credited the audience with intelligence and they responded.

"Russell being front and centre and publicly owning his authorship of the show made writers more visible and established a model of writer-producer that hadn't quite been widely cemented over here. He set a template that the rest of us are still benefiting from. More visible, more included, more central than writers were before *Doctor Who* was revived.

"It also redefined *Doctor Who*'s place in popular culture. It was inclusive, provocative, and brilliantly realised. They didn't just make it populist, they didn't just make it great – they did both. And that's a hard, rare balancing act."

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in by baby-steps; the first episode introduced the Doctor, the TARDIS and aliens, the second introduced the idea of travel into the future, the third, travel into the past. The characters are emotionally truthful, they speak like real people, not in hands-on-hips *Star Trek*-ese, there are big, funny, silly jokes, and big scary scares. There was even a story arc, but it's more a game of *Where's Wolfy?* than the byzantine web of space politics to be found in *Deep Space Nine* and *Babylon 5*. Davies had taken *Doctor Who* and stripped it of all the surplus baggage, all the stuff that could put people off, and treated it as a brand new show. Former Doctors and companions and the constellation of Kasterborous could wait; what mattered, first and foremost, was making new viewers fall in love with *Doctor Who*.

The BBC's leap of faith was rewarded, but it's worth remembering why the BBC was in the position to make such a leap. In 2003, the BBC was a secure, well-funded organisation. The 2000 licence fee settlement meant that the fee increased above the rate of inflation, enabling the BBC to expand its website, develop the iPlayer, and set up additional radio and TV channels. That was why it could afford to take a risk with *Doctor Who* (and make webcasts like *Scream of the Shalka*), as well as other ambitious projects like *Rome*. Since a succession of scandals (largely engineered by the ►

Russell T Davies with his two stars, Christopher Eccleston and Billie Piper, on the first day of shooting in 2004.

2008

27 February IDW begins publishing a new *Doctor Who* comic in the US.

26 April The Sontarans return in *The Sontaran Stratagem*.

20 May The BBC announces that Steven Moffat will take over as *Doctor Who*'s head writer and executive producer.

31 May Alex Kingston makes her first appearance as River Song in *Silence in the Library*.

28 June Davros returns in *The Stolen Earth*, an episode which generates a huge amount of interest by ending with a shock regeneration.

5 July *Journey's End* is seen by 10.57 million viewers, putting *Doctor Who* at the top of the TV ratings chart for the first time in its history.

27 July The first *Doctor Who* prom takes place at the Albert Hall in London, incorporating a mini-episode *The Music of the Spheres*.

9 August *Blink* wins the Hugo Award for Best Dramatic Presentation, Short Form.

29 October *Doctor Who* wins Most Popular Drama and David Tennant wins Outstanding Drama Performance at the National Television Awards. He announces live on air that he will soon be leaving *Doctor Who*.

1 December Nicholas Courtney appears as Brigadier Lethbridge-Stewart in *The Sarah Jane Adventures: Enemy of the Bane*.

In memoriam Actor David Brierley. ►

The Doctor's apparent death is just one of the shocks at the start of the 2011 series.

2009

3 January Matt Smith's casting is announced in a *Confidential* Special called *The Eleventh Doctor.*

14 January A new partwork magazine is launched nationwide, *Doctor Who DVD Files.*

11 April *Planet of the Dead* is broadcast, the first episode to be shot in High Definition.

3 September Tom Baker returns to the role of the Doctor in the audio adventure *Hornets' Nest*.

26 July *Doctor Who* is declared the most successful science-fiction TV series of all time by *Guinness World Records.*

7 October *Blue Peter* launches a competition to design a TARDIS console; the winning entry is seen in *The Doctor's Wife* (2011).

29 October The Tenth Doctor appears in *The Sarah Jane Adventures: The Wedding of Sarah Jane Smith.*

21 November A computer-animated adventure, *Dreamland*, is made available on the Red Button service.

31 October The first episode of the Australian *K9* series is broadcast.

9 December BBC One begins using *Doctor Who*-themed idents.

In memoriam Producer Barry Letts.

2010

1 January Matt Smith makes his début as the Doctor in *The End of Time* Part Two.

20 January *Doctor Who* wins Most Popular Drama and David Tennant wins Outstanding Drama Performance at the National Television Awards.

20 February A 3D trailer for the new series appears in UK cinemas.

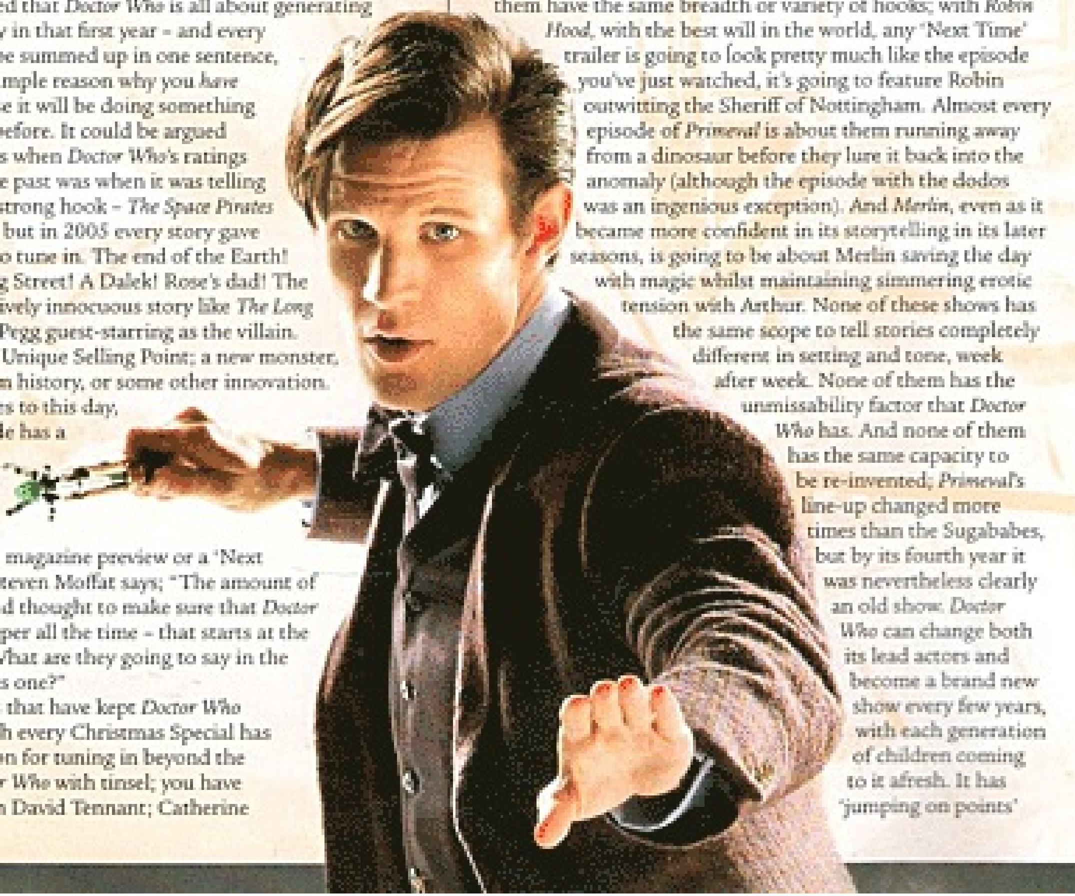
3 April The Eleventh Doctor's first adventure, *The Eleventh Hour*, is broadcast; Karen Gillan and Arthur Darvill make their first appearances as Amy and Rory. ►

◄ BBC's competitors), ill-fated projects such as the Digital Media Initiative, and a punitive funding settlement which saw the licence fee frozen and the BBC saddled with paying for the World Service, local TV services and S4C, one wonders whether the BBC would be able to make a similar leap of faith now. Almost certainly not.

What made *Doctor Who* such a success? Obviously a lot of the credit goes to the actors, the writers, the directors, the special effects wizards and so on, but what seems to have made the difference is that Davies realised that *Doctor Who* is all about generating hooks. Every story in that first year – and every story since – can be summed up in one sentence, with a big, clear simple reason why you *have* to watch it because it will be doing something you haven't seen before. It could be argued that that the times when *Doctor Who*'s ratings have flagged in the past was when it was telling stories without a strong hook – *The Space Pirates* springs to mind – but in 2005 every story gave viewers a reason to tune in. The end of the Earth! Dickens! Downing Street! A Dalek! Rose's dad! The Blitz! Even a relatively innocuous story like *The Long Game* had Simon Pegg guest-starring as the villain. Every story had a Unique Selling Point; a new monster, a famous face from history, or some other innovation. And that continues to this day, where each episode has a 'slutty title', and a big, bold idea that can be encapsulated in a poster, a listings magazine preview or a 'Next Time' trailer. As Steven Moffat says; "The amount of time and effort and thought to make sure that *Doctor Who* is in every paper all the time – that starts at the script meetings. What are they going to say in the tabloids about this one?"

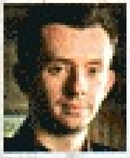
It's these hooks that have kept *Doctor Who* going. Pretty much every Christmas Special has had an extra reason for tuning in beyond the fact that it's *Doctor Who* with tinsel; you have the first story with David Tennant; Catherine Tate; Kylie Minogue; David Morrissey as *The Next Doctor*; the last story with David Tennant, and so on. Every season begins with a change in the status quo; a new Doctor or companion (or both), or a narrative hook like the Doctor's apparent demise in *The Impossible Astronaut*. Similarly, each season has climaxed with returning foes, alien invasions and catastrophes of ever-increasing magnitude. *Doctor Who* has got bigger and wilder, it's had to keep upping the ante, becoming ever more spectacular.

This is the big advantage *Doctor Who* has over other shows. Following its success, numerous series have come along to appeal to the same Saturday evening family audience but none of them have the same breadth or variety of hooks; with *Robin Hood*, with the best will in the world, any 'Next Time' trailer is going to look pretty much like the episode you've just watched, it's going to feature Robin outwitting the Sheriff of Nottingham. Almost every episode of *Primeval* is about them running away from a dinosaur before they lure it back into the anomaly (although the episode with the dodos was an ingenious exception). And *Merlin*, even as it became more confident in its storytelling in its later seasons, is going to be about Merlin saving the day with magic whilst maintaining simmering erotic tension with Arthur. None of these shows has the same scope to tell stories completely different in setting and tone, week after week. None of them has the unmissability factor that *Doctor Who* has. And none of them has the same capacity to be re-invented; *Primeval*'s line-up changed more times than the Sugababes, but by its fourth year it was nevertheless clearly an old show. *Doctor Who* can change both its lead actors and become a brand new show every few years, with each generation of children coming to it afresh. It has 'jumping on points'



BEN STEPHENSON

(BBC Head of Drama Commissioning)



Hi Ben. What was your reaction to the news of *Doctor Who*'s return?

"Personally, Peter Davison was my Doctor, so I was a huge fan. I suspect [in the industry] there was quite a lot of 'Oh really? Why are they doing that? It's going to be a bit silly, isn't it?' because British TV and science-fiction hadn't always been a match made in heaven. I think people thought it would be a bit of a relic. The press love a flop, it gives them a lot to write about, I think they were hoping it would be another *Eldorado*. I think audiences will either go, 'It's not for me therefore I won't watch it', which is totally fine, or they'll say, 'Entertain me, I'm excited'.

I think [the show's producers] felt the thing that was scary about bringing it back was also the thing that was exciting about it. It's often the case that the thing that is the biggest challenge is the thing that, if you get it right, will really work incredibly well."

What was your biggest fear about its return?

"When I saw it I was impressed that they'd managed to make it funny but also give it some truth and darkness. What I had worried about was that it would either do one or the other, it would either be very silly or it would take itself very, very seriously and then just be, in its own way, a bit silly again. That's what was most impressive and what remains most impressive about that show."

How has *Doctor Who* changed since 2005?

"I think it changes every series, which is the genius of it, and why it can still be around after 50 years, and after coming back for ten years, because it can constantly – literally – regenerate and every series can modernise. If you're in a precinct you can't change the set, because audiences would go 'Wait a minute, why has the police station changed?' It's built into the DNA of the show that you can rethink it on an even bigger scale. Every year we have the conversation, 'What is it this year?' Some years it will be more serialised, sometimes more story of the week, more monster-y, less monster-y. Often the things that are changeable in the show, *ie* new Doctors, will inform what that year is like tonally. I think every year for the last ten years it's looked different but it's still been the same show which is the thing that's so extraordinary about it. It's also helped that it's only had two showrunners, you can't experiment and be as bold as the show is without having that consistency of voice.

"With any show that is authored by a person it's hard to replace that person, and if Steven hadn't been there it's hard to imagine how it could have gone on post-Russell, because he set the tone so brilliantly. It needs someone who can write those sort of stories, who can work with other writers, who has an understanding of production and so on. It's a huge job and there aren't many people who can do that. It's harder for number two, in a way, because you have to prove it's not dependent on who went before."

How did its success change television?

"It said that family audiences are modern and cool, it said that science-fiction can be huge. At the time *Spooks* and *Hustle* were on their second series so it also said that BBC drama wasn't old-fashioned, it was modern and could deliver on a global scale.

"It said that the beginning of Saturday evening can be anchored by a 13-part drama, which in scheduling terms was a massive risk. Without *Doctor Who*'s success, there wouldn't have been *Robin Hood*, *Merlin* or *Atlantis*."

built into its format. Every Doctor, every season, almost every story is an opening night.

Doctor Who's success didn't just lead to more Saturday evening shows (and its own spin-offs, *Torchwood*, *The Sarah Jane Adventures* and *K9*). The fact that it and *Life on Mars* established there was an audience for high-concept drama led to shows such as *Being Human*, *Dirk Gently*, *Outcasts*, *Misfits*, *The Fades*, *In the Flesh* and *Jekyll* (amongst many others), plus re-imaginings of *Survivors*, *The Prisoner* and *The Day of the Triffids* (along with goodness knows how many other properties still in development). And the fact that its success was the result of being writer-led set a precedent for the rest of UK TV drama to follow. The 'showrunner' model has become widely adopted, to great success; think of Heidi Thomas and *Call The Midwife*, Julian Fellowes and *Downton Abbey*, Chris Chibnall and *Broadchurch*, Jed Mercurio and *Line of Duty*, Steven Moffat and Mark Gatiss and *Sherlock*. Think of the numerous fantastic shows created by Sally Wainwright and Kay Mellor. Of course, a shift to a 'showrunner' system was inevitable, but *Doctor Who* made it happen sooner.

Steven Moffat, Peter Capaldi and Jenna Coleman embark on a World Tour in 2014.

I suggested earlier that *Doctor Who*'s success was by no means a foregone conclusion; whoever signed off on the enormous TARDIS-shaped DVD box set of the 2005 series clearly didn't think they'd need to leave room on the shelf for eight more (and counting). The merchandising for that first year was fairly modest; a few novels, a board game, an annual. Only in 2006 did every branch of WH Smith begin to resemble the bedroom of an insatiably completist *Doctor Who* fan, with action figures, books, games, birthday cakes, sonic screwdrivers and voice-changing Cybermen helmets hitting the shelves in mind-boggling quantities. For a couple of years, *Doctor Who* was a mania.

The merchandise may have eased off since then, but *Doctor Who*'s ratings have barely wavered and, if anything, the mania has become international. *The Day of the Doctor* was broadcast simultaneously in 98 countries, *Doctor Who* is BBC America's biggest show, averaging about two million viewers, and last year's World Tour took in five continents – how many shows are promoted with a global lap of honour? It's as if a fan wandered into an Immortality Gate in 2005 and transformed the whole world into *Doctor Who* fans. Well, maybe not quite, but compared to where we were a decade ago, sometimes it feels like it. Such is the show's universal popularity that being a *Doctor Who* fan is almost something you would be willing to bring up on a first date.

It's curious to look back and see how much the show has changed. It looks very different – the 2005 Pro-Mist filter and ►

> "I will *always* love *Doctor Who*. I've fallen for it, hook, line and sinker. I will watch it for the rest of my life."
>
> **MATT SMITH** DWM 430

22 May The Silurians return in *The Hungry Earth*.

5 June The first of *The Adventure Games* is made available on the official *Doctor Who* website.

5 September *The Waters of Mars* wins the Hugo Award for Best Dramatic Presentation, Short Form.

8 October The *Doctor Who Live* stage show is premiered at Wembley Arena.

14 October *The Coming of the Terraphiles* by Michael Moorcock is released, the first in a range of novels by high-profile authors.

25 October The Eleventh Doctor appears in *The Sarah Jane Adventures: Death of the Doctor* alongside Katy Manning as Jo Grant.

2011

26 January A *Doctor Who* sketch opens the National Television Awards; the series is nominated for Most Popular Drama and Matt Smith is nominated for Outstanding Drama Performance.

20 February The *Doctor Who Experience* exhibition opens in Earl's Court, London; it is later moved to Cardiff.

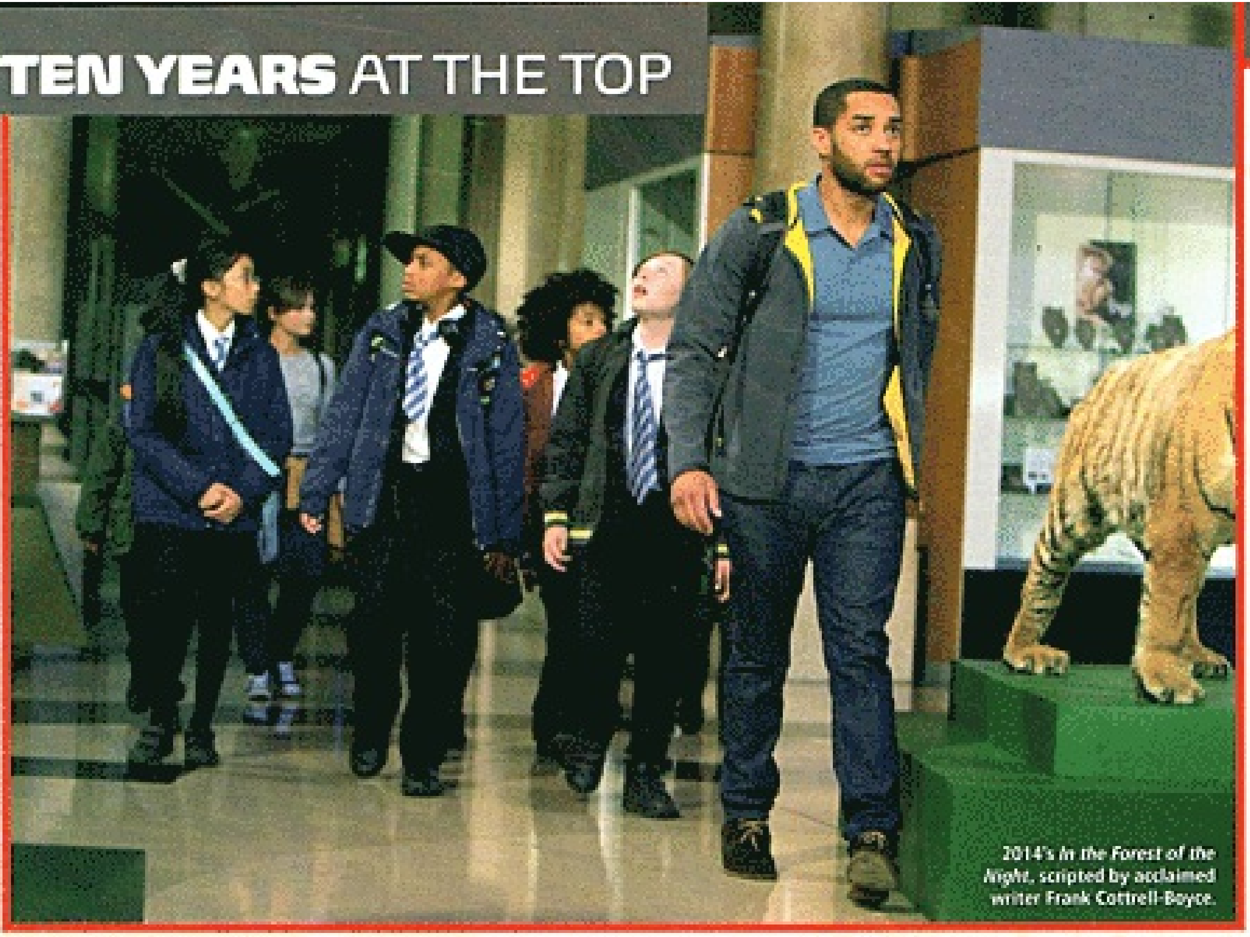
23 April Matt Smith's second series begins; some of the stories are promoted with online 'prequels'.

4 June Neve McIntosh, Catrin Stewart and Dan Starkey make their débuts as Vastra, Jenny and Strax in *A Good Man Goes to War*.

20 August *The Pandorica Opens*/*The Big Bang* wins a Hugo Award.

11 December The return of two missing episodes, *Galaxy 4: Air Lock* and *The Underwater Menace* Episode 2, is announced at the BFI's *Missing Believed Wiped* event.

In memoriam
Actors Elisabeth Sladen and Nicholas Courtney. ►



2014's *In the Forest of the Night*, scripted by acclaimed writer Frank Cottrell-Boyce.

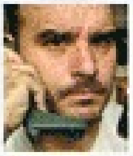
◄ *Fat Friends* pastel shades have gone, replaced by hi-definition Arri Alexa cameras and Christopher Nolan grading. The special effects have become ever-more ambitious and Murray Gold's music has become ever-more movie-sized. The stories are now written on the basis that audiences are familiar with aliens and time-travel and don't need them explained afresh. But, given the show's inherent variety of tone and content, it's not so very different; *In the Forest of the Night* wouldn't have been out of place in David Tennant's first year, while *Tooth and Claw* wouldn't have been out of place in Peter Capaldi's first series.

"I think it's probably changed less than any other ten-year period of *Doctor Who*," says Steven Moffat. "I don't know if members of the mainstream audience ever see *Doctor Who* as ever changing at all. I think they think it's always the same. It's certainly of a piece. There's no question that Peter Capaldi's Doctor is the same man as Matt's and David's and Chris'. Was Jon Pertwee really playing the same man as William Hartnell?

"Obviously it's ten years later, so the show has changed accordingly. We wouldn't get away with the CGI that we were getting away with ten years ago. It's HD. It's completely different cameras. Completely different cast. But it's very much of a piece. It's all one show. It's recognisable. I mean, *Survival* and *Rose* are quite consistent with each other... It doesn't feel like a different show to me at all."

And maybe Steven Moffat and Russell T Davies are not so different either. Their writing shares more similarities than it

PETER HARNESS



(writer, *Doctor Who*, *Jonathan Strange and Mr Norrell*)

Hi Peter. Did you think *Doctor Who* would ever come back?

"Yes. Even after the false start of the McGann movie I was sure that it'd come back. It's too compelling an idea not to return to. And despite the received opinion, the McGann movie went down well in the UK, which suggested to me that it'd be back one day."

What was your reaction to the news of its return?

"I just thought, as Chris Eccleston observes during that definitive first season, 'Fantastic'. And then I thought I'd better bust my hump to be able to write for it, which took me nine years. I do think that first season was definitive. It was like *Casino Royale* was for the Bond movies. Totally redefined its possibilities. If that had been the *only* extra season of *Doctor Who*, it would still have been a towering achievement."

What was your biggest fear about its return?

"That they'd f*** it up."

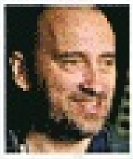
How has *Doctor Who* changed since 2005?

"It's a lot more cinematic now and it assumes that the audience can read it in a fairly sophisticated way. But what it does now, narratively, emotionally, experimentally – it pretty much did from day one. It's been consistently of very high quality, there haven't been any real dips. It's also recognisably the same show and remains very faithful to the vision of 2005."

How did its success change television?

"Before it came back, there was really no such thing as home-grown fantasy or science-fiction on British TV. The myth had spread that it wasn't something we could do. *Doctor Who* busted that myth. It suddenly made it acceptable, and desirable, to do something really imaginative on British TV. Beyond that, I think it gave the BBC and British TV in general the confidence and ambition to feel it could compete globally with that kind of material. It changed a great deal about the landscape of TV and opened up a lot of new possibilities for the medium. Which is what Russell T Davies does every time he writes anything. Just look at Episode 6 of *Cucumber*."

JAMIE MATHIESON



(writer, *Doctor Who*, *Being Human*)

Hi Jamie. How has *Doctor Who* changed since 2005?

"I think writing for the show, and being inside looking out skews your perception somewhat, but it definitely feels more adult. I could never see something like *Dark Water* airing in 2005. Back then it was easier to make the argument that it was a kid's show that adults enjoy. Now that distinction feels a little reversed. With Capaldi it feels like it's found a new gear."

How did its success change television?

"Genre and science-fiction ceased to be dirty words in commissioning meetings. For a while, everyone wanted the new *Doctor Who*. A show that could work for the whole family at teatime on a Saturday and get huge ratings became the Holy Grail, which led to *Merlin*, *Robin Hood* and *Atlantis*. Without it I doubt we would have had *Being Human*, *The Fades* or *In the Flesh* either. And my writing career would be a lot duller."

2012

January Tom Baker's first Big Finish audio adventure, *Destination: Nerva* is released.

25 January Matt Smith and Karen Gillan win both the Outstanding Drama Performance categories at the National Television Awards.

13 March *The Worlds in Time* multiplayer game is released.

24 May A mini-episode written by schoolchildren, *Good as Gold*, is broadcast in an edition of *Blue Peter*.

1 September Clara actress Jenna Coleman makes her surprise début (but as Oswin) in *Asylum of the Daleks*.

2 September *The Doctor's Wife* wins the Hugo Award for Best Dramatic Presentation, Short Form.

16 November Another mini-episode is broadcast as part of the BBC's *Children in Need*: *The Great Detective*.

In memoriam
Actresses Caroline John and Mary Tamm

2013

13 April The Ice Warriors return in *Cold War*.

18 May *The Name of the Doctor* begins with a sequence showing the First Doctor leaving Gallifrey and ends by introducing John Hurt as a previously-unknown incarnation of the Doctor.

4 August 6.4 million watch Peter Capaldi revealed as the Twelfth Doctor in a Special *Doctor Who Live* on BBC One.

11 October The recovery of nine missing episodes from 1967/68's *The Enemy of the World* and *The Web of Fear* is announced, and they are made available for download.

11 November *Blue Peter* launches a competition to design gadgets for Vastra, Jenny and Strax; the winning entries are seen in *Deep Breath* (2014). ►

DEREK RITCHIE

(producer, *Doctor Who*, *Wizards vs Aliens*)

Hi Derek. Did you think *Doctor Who* would ever come back?

"I always hoped it would, obviously, but as I started working in the industry I realised just how difficult a task that would be! Because a few misfired attempts to do a primetime genre drama hadn't been well-received, it felt that the nails were being gradually hammered into the coffin..."

What was your reaction to the news of its return?

"'What? *Doctor Who*'s coming back? And it's being made by Russell T Davies? The guy who me and my mate Colin, sat in English class in 1991, discussed being the only man for the job purely on the basis of *Dark Season*? And it's for BBC One? And on a Saturday? And that bloke who played Northern Jesus is the Doctor? Okay, hold on just a second. So how exactly did I end up in this coma, and are coma-dreams usually this awesome?!'"

What was your biggest fear about its return?

"That people wouldn't get it. That no-one made primetime family drama because audiences didn't want it. That the scheduling would be mismanaged. Basically that it would fail because of a poor practical decision or audience malaise, and that really would be the end of it on TV. I didn't have a single fear about what new *Doctor Who* might look like or what kind of stories it would tell. I had every faith it'd be magnificent!"

How has *Doctor Who* changed since 2005?

"That's like asking 'What's the difference between *Doctor Who* in 2008 and *Doctor Who* in 1963'! It's the same concept, it's the same infinitely rich environment for storytelling, it's the same imperative for adventure and optimism and invention. The difference is the voices who write those stories, the technology we use to tell them, and the contemporary ideas that make it relevant to audiences. But at its core it has never changed since 1963 – the desktop wallpaper just gets updated!"

How did its success change television?

"It proved that it is possible to put family drama slap bang in the middle of primetime schedules and it can flourish. It proved that science-fiction can still appeal to a mass audience. It proved that event TV drama still had a place in our viewing culture. And it proved that the greatest TV show ever is *still* *Doctor Who*!

does differences, but inevitably there is a difference in emphasis. Davies writing is deceptively clever, while Moffat's writing puts the cleverness front and centre; Moffat's writing is deceptively romantic – even sentimental – while Davies puts the emotion front and centre. Davies' tends to give the viewers information upfront, while Moffat's stories are based around the carefully-controlled release of information; they are artfully-constructed puzzles, while Davies' stories are more stream-of-enthusiasm rollercoasters. Moffat's smart, snappy, quotable dialogue attests to his background in sitcoms; Davies' naturalistic, idiosyncratic dialogue attests to his background in soap opera. There are differences in content; lots of Moffat's stories are about families, parents and children, while Davies like his ill-fated romances, although even as I write this, I'm reminded of Davies' episodes about Rose's relationship with her father and the ill-fated romance of *The Girl in the Fireplace*. As soon as you try to define what their differences are, you realise they are both capable of writing in so many different styles that any differences are entirely in the eye of the beholder. This is purely subjective, but Davies' work tends to be life-affirming and celebratory, when underneath it's utterly bleak and pessimistic, while Moffat's work tends to be quite menacing and dark when underneath it's quite soft-hearted and optimistic. Think of Davies' *Love & Monsters* – a lightweight comedy in which nearly everyone dies, compared to Moffat's *The Empty Child*, a nightmarish horror movie which is resolved by a mother cuddling her son (where "everybody lives").

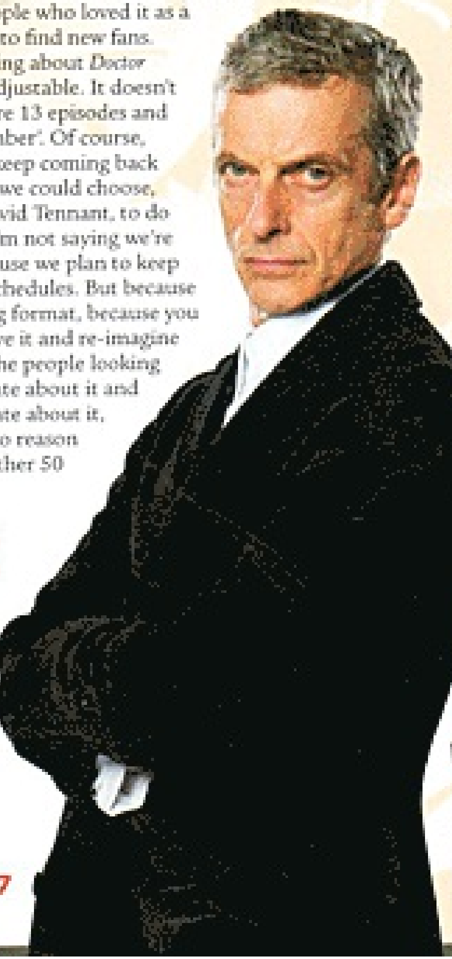
That's the last ten years. What does the future hold for *Doctor Who*? Given its decade of success, and the fact that it is now one of the BBC's most important and highly-regarded shows, its future would appear more secure than ever. "Ten years on, our ratings are pretty much the same," says Steven Moffat. "Actually, internationally, bigger. No show does that! You're meant to go down! *Doctor Who* just stays. It's extraordinary!

"When I first took it over, Ben Stephenson [BBC Head of Drama Commissioning] said to me, 'We've done all our calculations. The ratings will now fall. Expect to lose quite a bit. We don't mind that. We're going to keep it going. So long as it's a good show we won't mind if the ratings stop being quite as amazing as they were. That's absolutely fine.' And they didn't. They pretty much stayed the same.

"I thought it would last ten years. I didn't think it would last ten years with Worldwide trying to get me in a room to talk about their plan for the next five years! So it's going to do a minimum of 15. I mean, it *could* do 26! That's not to say it's easy. It's not easy to find new people. It's not easy to find new Doctors. That could be the danger – that you start to think that it's easy. There's nothing easy about doing *Doctor Who*."

DWM asked Ben Stephenson his view on the show's future and he echoed Moffat's comments. "You can't take shows like *Doctor Who* for granted. The minute you take them for granted, they're dead. You've got to constantly approach it like it's a new thing rather than go, 'That always works, we'll keep going with that.' That would be a sure and certain death. You want to keep bringing people in, you want the people who have always loved it, you want the people who loved it as a child and you want to find new fans.

"The brilliant thing about *Doctor Who* is that it's so adjustable. It doesn't have to be 'There are 13 episodes and they start in September'. Of course, the fans want it to keep coming back with regularity but we could choose, as they did with David Tennant, to do a year of Specials. I'm not saying we're planning that, because we plan to keep it regularly in the schedules. But because it's such an amazing format, because you can constantly revive it and re-imagine it, then as long as the people looking after it are passionate about it and the BBC is passionate about it, there's absolutely no reason why it can't do another 50 years." **DWM**



"*Doctor Who* is always, at its heart, the same, as it's made by people with a deep and respectful affection for it."

PETER CAPALDI **DWM 477**

14 November The mini-episode *The Night of the Doctor* starring Paul McGann as the Eighth Doctor is made available online.

21 November The drama *An Adventure in Space and Time*, telling the story of *Doctor Who*'s origins, is broadcast on BBC Two.

22 November The three-day *Doctor Who* Celebration event begins at the ExCeL.

23 November *The Day of the Doctor* 3D Special is broadcast and shown in cinemas worldwide. Alongside Matt Smith, the Special features David Tennant, John Hurt and Tom Baker, and Peter Capaldi makes his first appearance as the Doctor.

27 November The *Doctor Who Legacy* game is released.

In memoriam Designer Raymond Cusick.

2014

22 January *Doctor Who* wins the Drama category and Matt Smith wins the Drama Performance category at the National Television Awards.

18 May *Doctor Who* wins the *Radio Times* Audience Award at the British Academy Television Awards.

7 August The promotional *Doctor Who* World Tour begins in Cardiff.

23 August Peter Capaldi's first series begins with *Deep Breath*. Michelle Gomez makes her first appearance as Missy, while Matt Smith makes a surprising final appearance as the Eleventh Doctor.

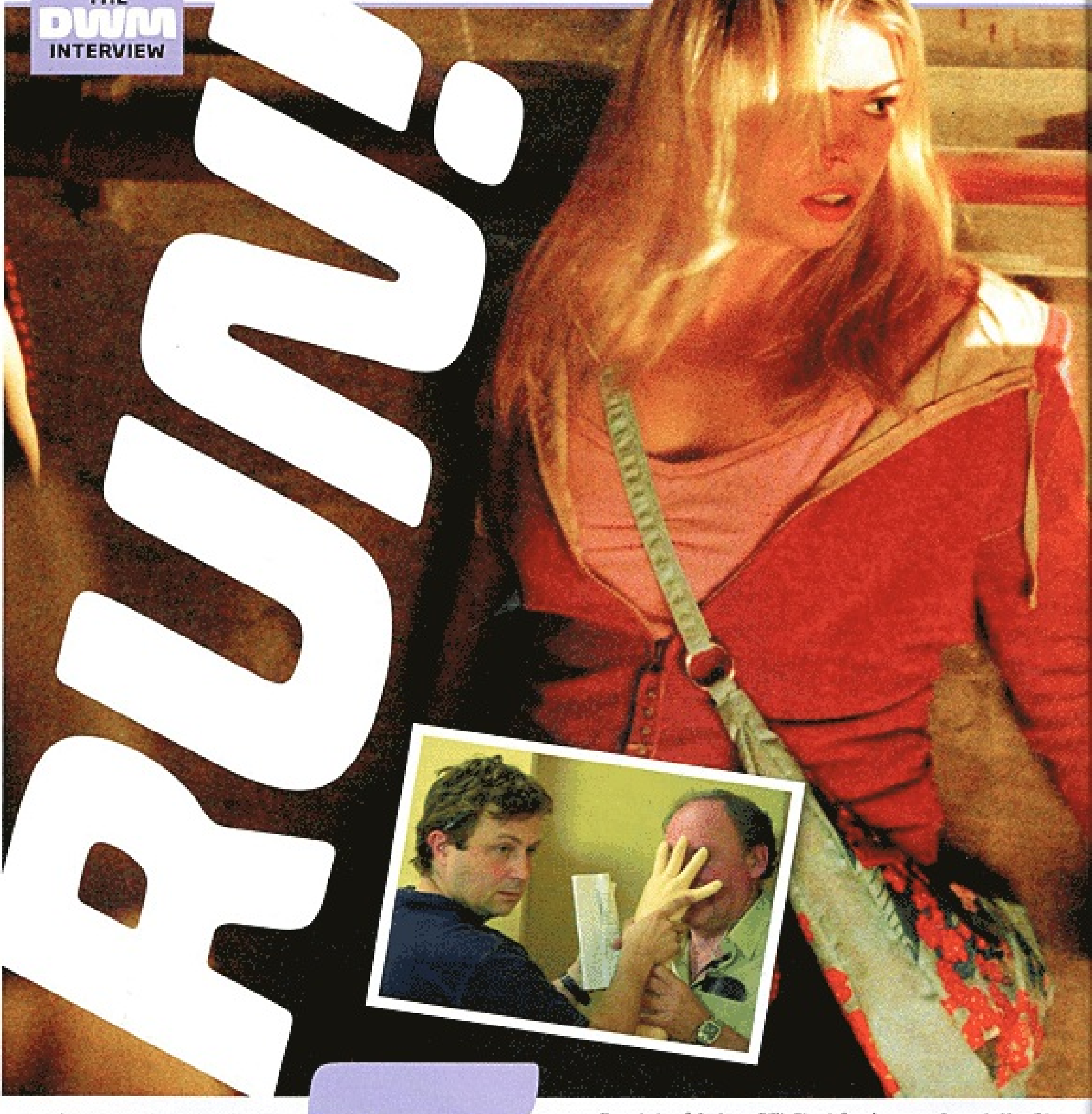
30 August Samuel Anderson makes his first appearance as Danny Pink in *Into the Dalek*.

In memoriam Directors Christopher Barry, Derek Martinus and Michael Hayes, writer Jane Baker and actress Kate O'Mara.

2015

26 March *Doctor Who* celebrates its tenth anniversary of returning to television!

RUN!



When *Doctor Who* went back before the cameras, it was director Keith Boak calling the shots. We asked Keith about reviving a legend...

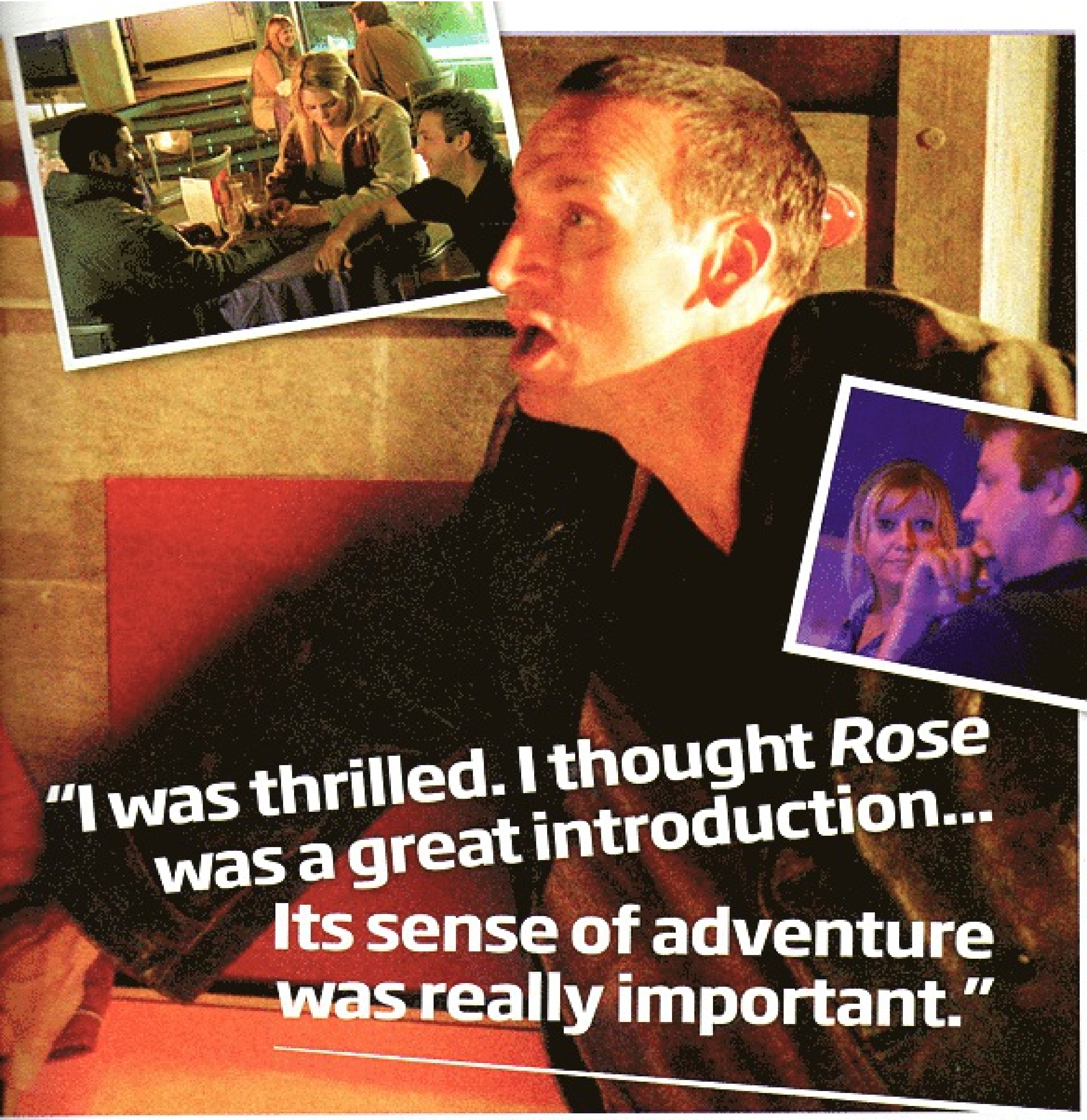
INTERVIEW BY **BENJAMIN COOK**

Ten years. Doesn't time fly?

"Well, you were there too, Ben," points out Keith Boak. It's true, I was. "It's been part of your life for the past ten years – you've stuck with it – whereas less so for mine. I watch it sometimes. There have been some brilliant episodes. But I've never gone back."

In July 2004, **DWM** was on set, witnessing history being made, as the first episode of revived, twenty-first-century *Doctor Who* entered production, with Keith at its helm, as director, steering the good ship *Rose*. It was Billie Piper's first day on set. Scenes in Henrik's Department Store. Rose Tyler carrying some jumpers. Thrilling stuff. It was Camille Coduri's first day, too. She was playing Rose's mum, Jackie, and got more to do that day, running away from rampaging shop mannequins.

"It's a special show," Keith told me at the time, when we spoke briefly during a break in filming. "It means a lot to everybody. It's a national institution. It's like *Match of the Day*. This is our upbringing, this is our childhood, so I think we all feel the burden of responsibility quite strongly – that we're reinventing it for a new audience and the old audience alike. This should be a really fast-paced show. The Doctor



"I was thrilled. I thought *Rose* was a great introduction... Its sense of adventure was really important."

is a fast-paced man. He doesn't sit and think. He's an action man, a man of 'doing'. His life runs at a pace of knots, which is what excites Rose and what brings her into this world."

Fast-forward to March 2015. In the intervening decade, Keith has shied away from being interviewed about his time on *Doctor Who*. That is, until now. Keith is in Santa Monica, Los Angeles, where he's working. **DWM** is not in Santa Monica. **DWM** is in North London. (So Keith wins.) But that won't stop us. We're chatting over Skype. This is Edinburgh-born Keith's first ever, in-depth interview about his stint on the show. As the Ninth Doctor might say: "Fantastic!"

"It slightly does feel like a lifetime away," Keith considers, "because those ten years have developed me into a very different person, and a very different director. But I'm thrilled at how long it's lasted, and it's lovely that your **Doctor Who Magazine** is celebrating this tenth anniversary. It's *worth* celebrating. Most shows last three or four years, if they're lucky. This one keeps reinventing itself. It keeps moving. *Doctor Who* rediscovered the teatime, family audience that the BBC had forgotten. Or lost. They'd misplaced it. That's what was so brilliant about Russell [T Davies, showrunner]'s vision: he could see that this still had a life."

There were even better episodes to come, but *Rose* is still one of the greatest first episodes of anything, ever, doing a perfect job of setting out the show's stall. "I remember when I read it," says Keith, "I was thrilled. I thought it was a great introduction to the series. Its sense of adventure, that was really important. Rose Tyler represented every person watching the show. The Doctor told her, 'Come on this adventure with me. It's dangerous, but it will be exciting,' and that was what we had to do – take the audience there, in that first episode, then they'd be hooked. They'd come with us. That's what I hoped."

In addition to *Rose*, Block One – the revived show's first filming block – comprised Episodes 4 ►

Harriet Jones (Penelope Wilton) and the Doctor (Christopher Eccleston) in *World War Three*.

and 5: two-parter *Aliens of London/World War Three*, also penned by Russell. "At that time, Episode 2 had been written, too," says Keith, "and I loved it. *The End of the World*. I really wanted to do it. But I was given Episodes 4 and 5, because they were grouping the London stuff together. All the other blocks were filmed in Cardiff. I thought there was some wonderful stuff in Episodes 4 and 5, and there is some great work in it, but I think – and I did raise this with Russell at the time – tonally I found it a little less palatable than, say, Episode 2, which was certainly in the same vein. Russell told a great story, and there are some wonderful things in it – Big Ben! – but I reckon he'd probably now say, 'Mm, yeah – the Slitheen were a little bit in the wrong direction.' He had to stand by his vision at that time, but I was very conscious that to do giggling, farting, overweight aliens was a tall order. I'm not saying I succeeded, but I think I did the best I could. They're not going to be scary, however you shoot them. I don't know what I could have done. Maybe some better director could have made them scarier? But I couldn't."

These days, *Doctor Who* is a relatively well-oiled machine. But back then, on Block One, Series One, it was a voyage of discovery. Exciting times! But also, as the Slitheen are well aware, it isn't easy being green.

"There are things we didn't get right," acknowledges Keith. "These were unchartered territories. It was a learning curve, but everybody's heart was in the right place. We all wanted *Doctor Who* to be great. We can dwell on the areas that, in retrospect, look a little bit clunky, but hindsight is a wonderful thing. We discovered as we went what didn't quite work. We may have got some things wrong, but we got so much more right."

Shop mannequins rampaging through London! Spaceships crashing into Big Ben! Pigs in spacesuits! It must have been hard for the BBC to judge how much *Doctor Who* – a show they hadn't made, regularly, since 1989 – would cost.

"There was a budget, but it didn't necessarily correlate with what was required," laughs Keith. "Everyone was breaking new ground. It was basically, 'Well, we're going to have to learn this stuff – not just learn it, but be really good at it – really quickly. Not just VFX, but prosthetics... The Slitheen were a prime example of that strange hybrid we had of alien costumes and CGI. There were certain things those Slitheen suits could do, but they couldn't run down corridors, for example, or move more than four yards, let's be honest. Another restriction: we were allotted a number of CG shots per sequence – say, nine for an action sequence – that we weren't supposed to exceed. You'd go, 'But it needs 11!' Sometimes there was a trade – 'You can have two more here, but you're going to have to lose two over on that sequence' – or we'd have to fill in with a shot using the suit. I've done CGI recently, and the technology has advanced so much.

"The suits were the funniest things in the world, those Slitheen. There had been a delay in [prosthetics wizard] Neill Gorton being hired, because someone, somewhere, was trying to save a few quid, so things on that first block weren't road-tested. The first time I saw the Slitheen was when they turned up on set! I hadn't seen them before. The actors inside had gone for the odd fitting, but the first time I saw them was on the day of shooting. They had these big, like, platform boots, so that they appeared taller. Imagine Naomi Campbell walking down the catwalk in Slitheen feet! There's an image. But the actors couldn't move in them. They had these enormous heads as well, so their balance was not good, and they couldn't see properly. The heads didn't have sufficient ventilation, so the actors could only stay in them for 20 minutes at a time. One of the Slitheen actors, Alan Ruscoe, said once, 'Keith, I'll do anything for you, but don't let me die in here.'"

Keith tells similar stories of the shop mannequins. "The Autons came without the backs of their heads fixed, so – even on that day in Cardiff that you were there – the actors had the mask that they could pull over their heads, but these flaps at the back. Had we done nothing, I couldn't have shot them except from the front. We ended up having to stick white gaffer tape down the back of the Auton masks, then cover it with make-up. On the back of every head. But when the actors needed to get out and breathe, all that had to come off, and then be reapplied when they went back in. We hadn't factored these things into the process."

It sounds kind of charming, *Doctor Who* held together with gaffer tape, string, and perseverance. Was it?

> "Chris brought a gravitas and a sense that the show was being taken seriously."

The Slitheen get ready for action!

"You know, I'd like to think it was charming. It was *frustrating*, but now, in retrospect, I laugh about it. It's hilarious. We did it. We got there in the end. That's all that really matters. No-one knew. You didn't know. You've not known for ten years that the Autons were gaffer-taped together. Whatever problems were presented, we overcame them. No-one kicked up a fuss. No-one said, 'It's not our department.' Make-Up took over, sorted it. Neill was there, helping. Everyone piled in, because that's the nature of it. The problems got solved by some very clever people. I didn't come up with the gaffer-tape idea. Neil and Make-Up did.

"As much as we may have had a sense of the pressure of reinventing this show – not just from the viewers, but from the executives and the BBC, a lot of people expecting certain things – everybody was constantly trying to shake it off and go, 'F*** it, let's just make this.' You can't get crushed by that pressure. You can't just hold your head in your hands. There may be a split second where you go, 's***,' but you then have to go, 'Right, okay, how do we solve this?' It was about rising above that pressure. Yes, it existed. But when I was a kid, when I was a fan, and *Doctor Who* was this mad, brilliant, adventurous show that took you to wonderful places, I never noticed anything wooden or clunky about it, because I believed in it, and I could see that they [the people making it] believed in it. That's what carried it."

When Keith came on board, Billie Piper and Christopher Eccleston had been cast.

"Absolute credit must go to Russell, Julie [Gardner, executive producer], and Andy Pryor [casting director]," says Keith. "I was involved in the casting of Noel [Clarke, who played Rose's boyfriend, Mickey Smith] and Camille, and the guest parts." This was one of former pop star Billie's first major TV acting roles. Experienced thesp Christopher, meanwhile, was a thrilling choice of Time Lord. "I thought it was terribly interesting," agrees Keith, "to have Chris there as this rather gritty, northern actor, who was very serious – an inspired, original, quite brave piece of casting – and Billie, whose reputation was relatively unknown, except as a pop princess, although she had done a couple of things, and she'd trained at the Sylvia Young Theatre School... I could see where Russell was going with this: he wanted the show to be fresh and original, but also for people to watch it, so he brought together these elements – which is the alchemy he has – that somehow appeal to a bit of everybody. You put those unusual four – Chris, Billie, Noel, and Camille – together, and it really works.

"The minute you meet Billie, you just go, 'Wow, she's lovely.' You've met her, haven't you? She's an absolute sweetheart. Yes, she was as anxious as anybody, because this was *Doctor Who*, but Billie is a go-getter, and this was a great opportunity for her. You could see that she wanted it, and she wanted to do a great job in it, which she did – always charming, hardworking, totally professional. She gave her all to the part. She was bold, and she was brave, and she embraced the role wholeheartedly. Also, she had an affinity with that role, I think. Age-wise. Background-wise. She's a down-to-Earth girl. There are no airs and graces with Billie. So it wasn't a massive step out of her comfort zone, to inhabit Rose Tyler."

Famously, Chris is an intense actor. On *Doctor Who*, he could be serious and passionate, but never less than extraordinary, and committed. "I wasn't there after Block One, or at the end [of Chris' time on the show], so I don't know what he was like to work with after my block," says Keith, "but I would say this: I think Chris has every right to be how he is. As time goes on, I better understand, very fully, that an actor has to work in a certain way, and it's a director's responsibility to accommodate that. So I do not, for one second, criticise Chris for being serious, if that's what he is. And he isn't always. He's got a sense of humour, as everybody has. But he has every right to do what he has to, to do his best work.

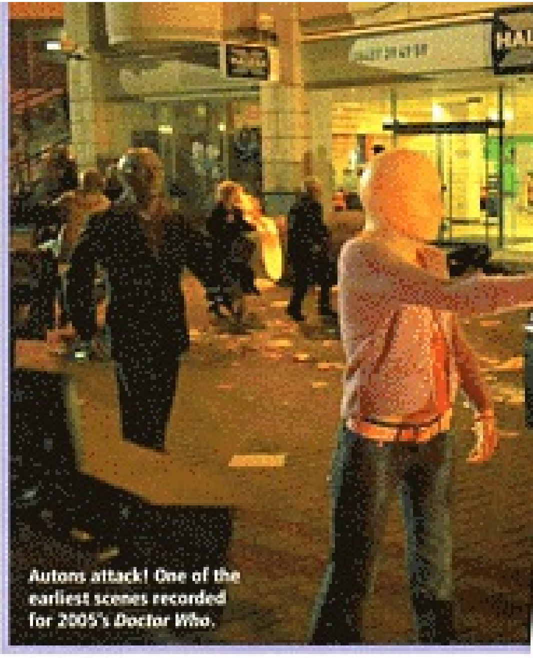
"I've worked with a lot of actors who do the strangest things, and I love them for it. Penelope Wilton, who played Harriet Jones, was the most delightful person, and she had this wonderful way of working: she would never leave the set. Even if we were lighting or setting up camera movements, Penelope would always be sat there, waiting. I'd say to her, 'Are you okay? Do you want to go to your trailer? Do you need someone to get you a coffee?' She'd go, 'No, no, I'm fine.' It was her process, just as Daniel Day-Lewis stays in character. Being an actor, you're in an extraordinarily different place, compared to being a member of the crew or anybody else; they're inhabiting a zone that's fundamentally different to the zone that you or I function in.

"Chris was fantastic casting. It brought a gravitas, a sense that *Doctor Who* was being taken seriously. He did a fantastic job with the role – and I'd love him to know this – and he should be given a huge amount of credit for the success of the series. He stepped away from the roles that Chris Eccleston is known for, and turned in something that was, like Billie, brave. He seized it. But for Chris, that was a bigger plunge. It was a step into something that was lighter, more action-packed, had comedy, which is not how we know Chris. It was a departure from the very authentic, truthful roles that he'd been known for. I'm not saying *Doctor Who* isn't truthful, but also he's a Time Lord who's several hundred years old. But I think Chris acquitted himself perfectly.

"If I regret one thing, it's that we needed to give Chris a greater sense that the show – and his incredible performance – was working. Yeah, if I have one regret, that's probably it. It was his face up there, his reputation on the line, and we were making that series before any episodes had aired. I'm not sure we gave enough reassurance to him. More than anything, if there's anything that I would love to come across in your article, it's the sense that whatever Chris or anyone else was unsure or anxious about, so much was got right, in contrast to the hiccups along the way. He did such a good job."

Okay, talking of things Keith got right...

"One of the most powerful memories of the piece for me is, when we were filming in London, the scene of Rose and the Doctor running across Westminster Bridge, before they track down the Nestene Consciousness. I'd asked if we could hire a red double-decker to go past. But we couldn't afford it. No bus. So I had Chris and Billie running across the bridge, and three cameras – one looking back towards Big Ben, one across the street, and one below the stairs, down onto the embankment. We were reliant on whatever buses happened to go past. We had one bus go past, but we got our cueing wrong, so it had gone by the time Chris and Billie ran past, or it masked them as they were running, I can't remember which. Time was ebbing away. We had other stuff to do. We had to go to the London Eye and shoot stuff there. Under pressure of time, I remember Phil [Collinson, producer] saying to me, 'Keith, we need to move on.' You know that thing where a director just looks at the floor and goes, 'I know, I know'? Well, I did that. But I was stalling for time. I was risking us running behind, compromising the next shots, but something in me waited... and waited... thinking, maybe, we'd have to settle for a shot of Billie and Chris with no traffic, or the odd car, but nothing as iconic as a London bus... and then I looked up, and looked down along Westminster Bridge, and just there, circling Parliament Square, came three buses, in a row! The most fortuitous moment. 'Quick! Everyone into positions!' That, to this day, is my favourite shot in the whole thing, because it was the luck of the moment: Billie and Chris running across Westminster Bridge, and three beautiful, red buses driving past, full of nighttime revellers. I'm not saying it's the best shot in the thing, but to me it's the best one. It's kind of special."



Autons attack! One of the earliest scenes recorded for 2005's *Doctor Who*.

An iconic moment with the new Doctor and his companion in *Rose*.

Keith remembers watching *Rose* air, for the first time, on BBC One.

"The BBC had built it very well, that *Doctor Who* was coming back. Even hearing the theme music, we're all kids at heart, and the little kid in me was going, 'I'm back! I'm back where I loved being, when this show was the most exciting thing in the week.' And then, in the Autons, we saw something we recognised... then the TARDIS... then going inside it for the first time... It was like revisiting an old friend, but perhaps, hopefully, in a more dynamic way."

Notoriously, twice during the Henrik's cellar sequence, audio broke through from the set of the BBC's *Strictly Dance Fever*, on which Graham Norton was preparing for the next broadcast.

"Absolutely, I know," exclaims Keith, laughing. "How can that happen?! I couldn't believe that was technologically possible. In 2005!" As Rose calls out for Wilson, there is a round of applause. A minute later, once the mannequins lurch towards her, Norton is heard asking where he should be sitting. "I thought, 'What?! It's Graham's voice!' I mean, he's fabulous, I'm a big fan, but he came in right where Rose is in the cellar, we'd been building up this scary, spooky bit, and it was like Graham was commenting on it. But listen, it's all part of the folklore now, of that thing. I hope it didn't detract from the episode."

Overnight figures showed that Rose attracted an average of 9.9 million viewers. A week later, after viewers watching recordings were added, the consolidated rating came in at 10.8 million people.

"It was fabulous to get 10.8 million," says Keith. "Wonderfully exciting. It was great that generally people were very positive about it, and excited by it. We gave people something that was as fresh, and contemporary, and as dynamic as we could possibly manage at that time, and I cannot say how thrilled I am that, ten years on, you're talking to me, and that the show has had that longevity. I never would have imagined it. I'm thrilled for Julie, for Phil, for everybody who's been involved, but obviously Russell should take this huge credit for rebirthing the show, and having such a clever vision of it, to carry it through. He's responsible for those ten years. We all contributed our bit, but Russell made it happen."

It's pretty awesome to know that *Doctor Who*'s 2005 series not only changed the British TV landscape, but that there are teenagers alive now who have grown up with the revived show, and it has shaped them – made them better, kinder, happier people, with richer imaginations, burning desires to tell stories and to go on adventures, and probably a deep-rooted fear of anything made of plastic. Proud of yourself, Keith?

"Maybe I'm allowed to say I'm *quietly* proud," Keith smiles. "It's kept going. It's made so many people happy. It's brought so much pleasure. I love *Doctor Who* to bits. The memories I've got are fantastic, and exciting, and stupid, and wonderful. I was a huge fan when I was a kid, too, and to be given that responsibility, to take it on as a director, the little kid in me went, 'Holy cow–!' And that little kid is alive. He's alive in all of us. Sometimes I had to quieten him down. 'We have to get on with this. It's not just about thrills and spills.' I feel very fortunate, to be one of the people who contributed to the rebirth of the show. I'm thrilled at having had the opportunity, and I hope my contribution played a part, however small, in the show's great success." **DWM**

BACK TO 2005

How did it feel to appear in *Doctor Who* in 2005? **DWM** asked ten actors to share their memories...

INTERVIEWS BY CAVAN SCOTT & MARK WRIGHT

Across its history, *Doctor Who* has been blessed with a fantastic parade of talented guest stars – and for the 2005 revival, that was no exception. The first full series of *Doctor Who* for 16 years kicked the door in for a decade of thrilling adventures in space and time, and **DWM** wanted to know just what it was like to be a part of television history in the making.

To that end, we tracked down ten guest actors who appeared in the ten stories forming that very first series, from the Powell Estate in *Rose* to *The Parting of the Ways*' Satellite Five. We start with a companion's mum, and continue through the series with some of the key guest stars, including those who were a part of the action while covered in green latex or inside a new-look bronze Dalek. This is the story of *Doctor Who*'s revival through the memories of those who were there.

Atmosphere, emotion, excitement, laughs and the sheer chutzpah of bringing a television institution back to thrill a new generation, it's all here as we go back to 2005...

POLICE PUBLIC CALL BOX
BAD WOLF

EPISODE ONE *Rose*

Camille Coduri

Jackie Tyler

When *Doctor Who* returned in 2005, it became more than just about the Doctor and his companion – this new series would be a truly family affair. Camille Coduri was cast as Jackie Tyler, the gobby, tough, but vulnerable mum of Rose Tyler, to become an essential and popular part of the relaunch of a TV legend.

Hi Camille. Can you believe it's ten years since the first broadcast of *Rose*?

"I know, bloody hell! Unbelievable isn't it? Where did that go? You can't forget it because people don't let you. People in the street, and it's repeated a lot still. People have these fantastic memories of the Tylers, and so it's fantastic to bring it all up. It's never left my bones."

Did you watch any of the original run of *Doctor Who*?

"I did, I watched all of the Pertwees, I was a kid, probably nine or ten. I was a huge Pertwee fan, I thought he was wonderful. And then this cat came on with the curly hair and the long scarf, who people completely adored and I was like, 'What? Who are you? You're not my dapper, suave Mr Pertwee, who I was slightly in love with!'

Camille hides from the crowds on location for *Rose*.

"It was part of my childhood DNA. Then I heard it was coming back. And there was a sense of excitement, long before I was involved, because it just seemed to be the right time for it. There was this gap that needed filling, I thought, 'Great, who's going to be the Doctor? Who's going to be the companion?' – not imagining I would be auditioning for it."

How did the audition to play Jackie go?

"I couldn't tell a soul. I went up for the first audition with [producer] Phil Collinson, just he and I and the camera. I did a few scenes, and then left. Got into my little old mini by White City and thought, 'Camille, what are you doing? Give up your day job.' I thought I was pants! Then I got the recall. It was all a bit more scary. Phil met me at the turnstile to go in. He said: 'It's great to have you back, Camille, we thought you were so crap before that we'd give you a second go.' So we were laughing and I had my hair in bunches and wore this little black T-shirt with 'Disco' on it in sparkly letters. I looked a right chump. It paid off, but I left there and thought, 'It's not going to happen.' Then I got the call to say I'd been offered it."

What did you think of Billie Piper's casting as Jackie's daughter?

"I thought it was really good casting, there were similarities. Then I started hearing all this stuff

"There's a strange man in my room... anything could happen."

about the Doctor and that it was going to be Christopher Eccleston. So classy and so fantastic. I knew with Billie's name and Chris' name attached, it was going to be something really good. Even if I was crap, they were going to be great. And when you've got scripts by Russell T Davies, only a fool could go wrong with those words. He's so magnificent."

How much of a big event was the first script readthrough?

"It was a bit like a wedding without the balloons! The world and the BBC and their wife were there, in this huge room in the Millennium Stadium in Cardiff. I saw Chris Eccleston in the corridor – he was looming outside the readthrough room – and I said 'Hello!' He said, 'Hello, how are you?' I said I was terrified and he said, 'I'm s***ting my pants.' I thought, 'Thank God, if he is, it's all right!'

"It was so magical. There was one point when Billie and Chris were reading together and the chemistry was amazing. I looked at Russell T, whose eyes were looking around, and he mouthed 'Wow'. He was like, 'Yeah, oh *yeah*.'"

Can you remember the first scene you filmed?

"It was the scene in *Rose*, the night shoot where the Autons come out of the shopping mall. It was terrifying. I thought, 'It's the middle of the night, nobody will be around. Once I get the lines off the page, I'll know who Jackie is, I can do it.' When I arrived there were flocks and flocks of people who had heard we were filming, all behind barriers. You weren't doing it privately to yourself, the camera and crew, you were doing it to Wembley! There were hundreds of people. I did it first and stumbled a bit, rushed back up the stairs, and was physically shaking from the buzz of this massive thing that everybody had flocked to see."

How did you find filming with Christopher Eccleston and Billie Piper?

"I loved working with Chris because he's formidable. I think he's superb anyway, he's superb at his craft, and you know, he raised the game, didn't he? Everybody had to pull it out of the bag because of him. Amongst other things, but his contribution was tantamount to excellence.

"And if you know stuff about Billie, she was a trained actress, and grafted. There was no question, this girl was an ace and she played the ace card. She was fantastic, so I didn't have qualms about it at all. I felt really privileged to be with her, a classy, talented young woman."

After the first block of three episodes – *Rose, Aliens of London* and *World War Three* – did you know Jackie was coming back?

"No, I didn't. I never assumed I would. I didn't know how it was going to work out. I always think the worst anyway, so I'm always prepared. I rehearse death situations and endings..."

***Father's Day* saw Jackie gain a husband with Shaun Dingwall as Pete Tyler.**

"I bloody love Shaun, I bloody love him. Such a laugh, we clicked, really got on. It was an emotional episode and fantastic to perform meaty scenes like that, which a woman of my age at that time probably wouldn't get to do really. A very emotional episode, sad and funny.

"And Noel Clarke [Mickey Smith], who I completely adore. It was always Mickey and Jackie wasn't it? I remember every time we did scenes together, the energy in those first few days was supreme. Everybody wanted this to be great, so there was no question that anybody was going to fall behind."

Jackie returned in the series finale, *The Parting of the Ways* – and along with Mickey Smith, helped to save the world with a big yellow truck! Did you enjoy getting in on the action?

"Oh my God, you'll die! They wouldn't let me drive it, because I didn't have an HGV licence. I said 'Don't be silly, I can drive this thing!' But they were like, 'Oh no, health and safety, it's not legal.' They got the lorry driver guy covered head to toe in black overalls and a balaclava, so you couldn't see him, and I sat on his lap. I sat on his lap in the front of the cab. Poor fella! It was so funny, he did the driving and I held the wheel and did the steering. It was so intimate. It would have been rude if it wasn't so bloody funny!"

A few days after *Rose* was broadcast, it was announced that Christopher Eccleston was leaving. How did you hear?

"I was watching TV at Easter on the Isle of Wight at my parents' house. They were reading out the front pages of the papers on *Newsnight*. And on the corner of a front page, there was a picture of Chris and 'Shock Exit, Doctor Who Leaves', or something like that. I was like, 'OH MY GOD, what's going on there?'

"It was a shock. My agent was furious. She thought everybody should have been told before finding out like that. But if you're just a mum in it, it didn't matter that much. It is what it is."

But this was only the beginning for Jackie Tyler, as you'd go on to appear in a further nine episodes over the next four years.

"David Tennant. My hero! He arrived, this kind of labrador, he was just so full of energy and larger than life. Being part of a whole new era. Everybody was so happy, and there was a feeling of 'Let's grab this, let's do this thing.'"

There really seems to be a bond between the core *Doctor Who* cast of those early years.

"It's a bond that's never died. We meet again and there's this unspoken bond, we just take off from where we left off because we're part of that club, if you like. That really nice shiny moment that happened ten years ago, it's like that flame is still burning. And I don't think it will ever really die."

Would you come back as Jackie if they made the call?

"Don't be silly, in a heartbeat. In a *heartbeat*! Can you imagine?! How much do you love Peter Capaldi? I've got shivers, he's so magic, isn't he? I've seen a few of Peter's. I saw about two of Matt's because when David went, I just couldn't... But I loved Matt, every Doctor has been supreme. Andy Pryor, the casting director, he's a genius!"

We're ten years on from that first groundbreaking series – where do you rate *Doctor Who* in your wider career?

"Number one. We were so lucky. In the Tarot cards, there's a card called the Ace of Cups. The peak cups are love and emotions, and the aces are the peak experiences in the Tarot deck. If you were to describe how I feel about being part of *Doctor Who*, it would be the Ace of Cups." **MW**

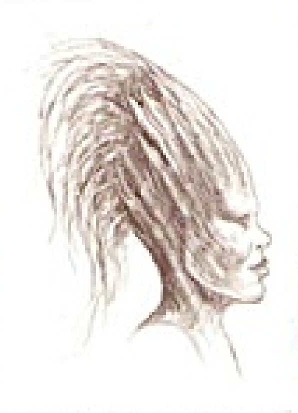
> **"It was so magical. I looked at Russell T at the readthrough, and he mouthed 'Wow'."**

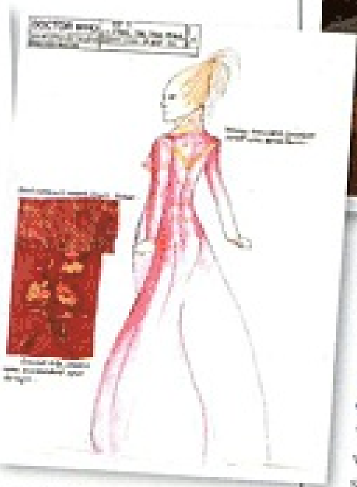
EPISODE TWO *The End of the World*

Yasmin Bannerman

Jabe the Tree

Let's hope he's not barking up the wrong tree.





The End of the World featured a cavalcade of alien creatures from the Moxx of Balhoon to the Face of Boe, but none as memorable as Jabe, representative of the Forest of Cheem.

Hi Yasmin. What were your impressions of *Doctor Who* before its return in 2005?
"My brother was a real fan when Tom Baker was the Doctor. I was very, very scared of the monsters but used to peek to see what was going on. Then when Peter Davison arrived I loved him. I have to admit I wasn't a huge science-fiction fan at the time, except for *Blake's 7*, which I adored."

Were you surprised the series was being revived?
"When it was first mentioned I thought, 'Wow, they're bringing *that* back? It's a bit dated, isn't it?' I could imagine a nostalgic few tuning in, but didn't think kids would watch it. I honestly didn't think it was going to work."

And then when you were cast, you were sworn to secrecy...
"I found it bizarre. There was so much security about it all. It was like we had the crown jewels! I thought, gosh, they're being so secretive, but no-one cares!"

Did your opinions change when you actually saw the script?
"I think I expected it to be a bit cartoony and naff, but when I got my pages it clearly wasn't – but there was even more security about the script. I just put it down to the fact that the people making the show loved it so much that they thought everyone else did too!"

And then you met them all at the readthrough...
"I did. I hadn't really been aware of Russell T Davies' work before then, but liked him immensely when we met. He's such a warm character, bubbling over with enthusiasm."

What can you remember about the readthrough?
"They hadn't cast Cassandra by that point, so Eve Myles read her lines. Eve was brilliant, she's such an extraordinary actress. She made Cassandra so funny, such a huge character, that we were all in stitches.

"At the time there was a lot of talk about who might play Cassandra – there was even mention that they'd approached Madonna – but I always hoped that all the starry people would say no, so Eve would do it.

"Of course, in the end we got Zoë Wanamaker who was wonderful, but I wish people could somehow have seen Eve's alternative take on the character."

Of course, Jabe was your first experience of working in prosthetics.
"It was, and I jumped right into the deep end. It was so exciting. They had all these different drawings of Jabe. The first ones I saw didn't have the prosthetics, just an elaborate tree-like structure coming out of her hair. But I had the mould done of my face, and when the big day came I had no idea that the make-up would take so long – six hours! But that was the first time I really knew what I'd look like on screen – and I wasn't impressed!"

You weren't?
"I thought 'Oh no, I'm so ugly! I'm a monster!' I didn't expect that at all. I thought I was going to be a beautiful alien, like in *Star Trek*."

Jabe's look did cause a stir, as part of the first batch of publicity photos for the series...
"I didn't expect to be in the pre-publicity at all, and then got a phone call from a friend saying that I was in the paper in full make-up. My husband was flying back into the country on the day and so flicked through a paper at the airport. When he couldn't find me, he put it down again – and that's when he saw me on the front cover! I was absolutely flabbergasted."

Was this when you realised that *Doctor Who* was bigger than you'd originally assumed?
"That happened on the day of shooting. There were people everywhere, trying to get photos or see what the characters looked like. I was really surprised. I'd never encountered anything like it before."

The majority of your scenes were with Christopher Eccleston. What was he like to work with on set?
"I liked him a lot. He's so down to earth, so grounded. There is nothing showy about him at all. He wandered around talking to everyone, about music and all sorts of things. A really kind actor."

By the time your episode aired, the news had broken that he was leaving. Did you get any inkling that he was only staying for one season?
"No, not at all. I wasn't shocked, because he's a film actor who works on a lot of different projects, and he's not the kind of person to play one character over and over again."

And 10 years later, is *Doctor Who* still part of your life?
"Thanks to the fan mail, yes. People love this show, and not just the die-hard fans. I still get letters from kids who are just discovering my episode today. It's amazing. And of course, my daughter watches it all over and over again. All you can hear is that theme tune in our house. I'm in a TARDIS time warp!"

And that time warp has led you to appear in a number of *Doctor Who* audios from Big Finish...
"I'm gradually working through the Doctors. I've worked with Peter Davison, who was *my* Doctor, and then Colin Baker, who is a complete and utter gentleman."

And you now play Roz, companion to the Seventh Doctor in the adaptation of Russell's *Damaged Goods*?
"I know, Sylvester too. If you're lucky enough to be invited to do a Big Finish, just do it. It reminds me of rep, a little family. All very relaxed, all very unstarry." **CS**

> "My husband couldn't find me in the paper – he put it down and saw I was on the front cover!"

Drinking with Dickens! Alan David with co-star Simon Callow…

EPISODE THREE *The Unquiet Dead*

Alan David

Gabriel Sneed

Alan David was top of writer Mark Gatiss' list to play Gabriel Sneed in *The Unquiet Dead* – and the busy Welshman was exactly the actor chosen to bring the dryly-macabre undertaker to life in this terrifying adventure…

Hi Alan! It's very surprising to see that you were never in the original run of *Doctor Who*.

"I never was, and I don't know why! But I've always been a great fan of it in the 60s and the 70s; I always used to watch it. And this new series started when my boys didn't know what *Doctor Who* was, and they became avid fans of it. They were 13 and 15 so they were the ideal age. We used to watch it together, so that was nice."

Had you heard on the grapevine that it was coming back?

"Yes, I think most actors had. I think the surprise was that it did come back and how popular it was, how good it was and how frightening it was. I was terrified about the one I was in!"

You found the script for *The Unquiet Dead* frightening?

"I remember telling my wife, 'Wow, how old are the kids who are going to watch this?' I thought it was really scary, it was tongue-in-cheek too, but even so, people coming up from their grave and bodies who had died reviving themselves. I thought, 'Is this early Saturday evening viewing?' So it came as a quite a surprise to me, that did.

"The humour did surprise me. I think all really good stuff has humour in it *and* drama, as life does. I think when they marry them together, it's terrific. I was in *Jerusalem* in the West End and on Broadway, and that was so sad but so funny as well. Quite brilliant!"

As a Welshman, were you happy to see the BBC bringing a drama like *Doctor Who* to Cardiff?

"I was so happy! And there's so much work down there now, on so many productions, because of *Doctor Who*. I was surprised that they'd gone to Cardiff, I really was. And delighted in many ways, too, that sense of national pride. It put BBC Wales on the map."

…and with Eve Myles on a freezing Swansea night.

> "Christopher is such a thoughtful, intense man. I thought he was terrific."

What did you think of the character of Sneed?

"I never really got into the part in the first lot of filming, because we got behind. They got us all back for reshoots for a few days, and we had some new scenes in it. I went back down to Cardiff two weeks later, and the scenes they'd written for Sneed were wonderful. He was very serious and he wasn't funny – or he didn't think he was funny. He just went for the drama of it. I thought *this* is Sneed. This is this man, I've got him. I had a scene with Eve Myles [Gwyneth] that wasn't in the original script, saying, 'She was 86, she can't have got far!' And I thought, that's Sneed. I'd have loved to have done it all again. Isn't it funny how one scene gives the pointer and you know what you're doing? But that scene came much later, after we'd recorded most of it."

With recording running behind schedule, what was the atmosphere like on set?

"It was quite tense at first because it was a new thing for Cardiff, a new thing for the director, and there was a lot of very technical stuff done as quickly as possible. It was the first time Cardiff had ever experienced anything like this. I think there was quite a lot of tension around. But it was constructive tension; it really worked, I think. I would have thought as that first year went on, that would have continued."

How did you find the night shoot on location in Swansea for scenes with the horse-drawn carriages?

"It was absolutely bloody freezing! They opened up a pub there and we just sat in this pub for warmth. Outside it really was cold, because it was on the docks in Swansea. It was as if the wind was coming off the sea and hitting us. It was quite miserable! And those bloody horses! Because there was lots of snow around, it was bothering the horses. I remember one of the carriages charging down the road, and I thought, I hope that doesn't happen when I'm on the carriage. Please God! That was a bit frightening."

Did you enjoy working with Christopher Eccleston?

"He very much led from the front. He's such a thoughtful, intense man. You didn't want to let him down, so you tried to work as hard as he did, and concentrate as hard as he did. I thought he was terrific, I loved his Doctor Who, he was great.

"I thought Billie Piper was delightful. I was troubled for her, because she seemed to be rather sad and upset by things going on in her personal life at the time, but as an actor I thought she was terrific. I think they both brought a lot to it. Christopher is a very, very sensitive person. He was aware of it being Billie's first major job. I didn't know her background very much, and he was very helpful with her, and they had a terrific relationship. That's how it appeared to me."

Were you shocked when it was announced he was leaving?

"I was very sad. I thought he was just beginning to grow into it, too. He's such an interesting actor though, isn't he?"

You have such an extensive CV of work, where does *Doctor Who* sit on that CV?

"I'm very, very proud of it. It was and still is very important to me that I did an episode of *Doctor Who*, because there are certain things that most actors want to do, want to be in, and I think *Doctor Who* is certainly one of them. I think nearly all of us were surprised at the success it had. The powers-that-be down there, the writers and directors were just bowled over. I'm sure they couldn't have wished for a better reception." **MW**

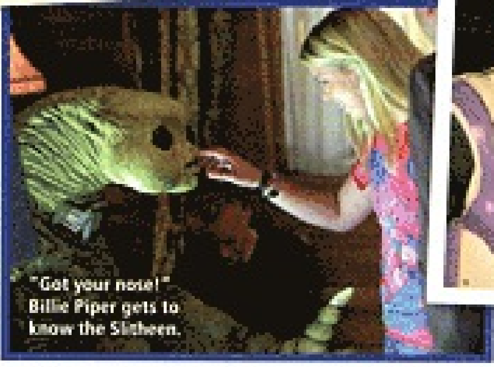
"Gwyneth! We've got another one!"

EPISODES FOUR & FIVE

Aliens of London / World War Three

Alan Ruscoe

The Slitheen and other creatures


"Got your nose!" Billie Piper gets to know the Slitheen.

Alan Ruscoe (left), with John Barrowman and Paul Kasey.

If you saw a *Doctor Who* monster in 2005, chances are Alan Ruscoe was behind the mask. As well as playing an Auton, a member of the Forest of Cheem and a notable Slitheen, Alan returned as mechanical menaces Anne-Droid and Trine-E in the two-part series finale...

Hi Alan. It's now ten years since *Doctor Who* came back to television. Does it seem that long to you?

"It's gone so fast, hasn't it? I remember watching the first episode as if it was yesterday. We were still filming *Bad Wolf* and *The Parting of the Ways*. I saw the Autons on screen for the first time and the hairs on the back of my neck stood up! I knew then it was going to be huge."

You'd already played a number of characters in *Star Wars*. Did you always want to be a part of *Doctor Who*?

"I was never a fan as a kid. In fact, I got booed at the Gallifrey convention for admitting that! My involvement came indirectly through *Star Wars*. I'd done a few *Star Wars* conventions with Ailsa Berk, *Doctor Who*'s choreographer. My agent put me up for one of the creature performers, but Ailsa had already mentioned me to [producers] Russell T Davies and Phil Collinson."

Do you remember much about your casting?

"I wasn't available for the initial creature casting, so was skipped straight to the recall stage. Traditionally, creature work went to dancers because of body awareness. I've got two left feet and trip over my own shadow, but was asked to join the team."

How many creature performers were there?

"There were five of us as Autons in *Rose*, which then became three for the Slitheen. Eventually, Liz Fost dropped out because she had problems with claustrophobia, so by the end it was just Paul Kasey and me. We endured quite a bit together!"

It's fair to say your costumes became more cumbersome as the series progressed!

"That's an understatement. We started with Armani suits and rubber heads, and then it got worse and worse until they beat us into submission! [Laughs]"

How did the Slitheen compare to some of your other outfits?

"I have never been so hot in my life. It was baking. We filmed *Aliens of London* and *World War Three* in August. I lost so much weight from wearing those suits."

How was it working in costume on set?

"I think the monsters were regarded as a bit of a liability. The thing was, barring the Millennium FX guys, the majority of the team didn't have any experience of special effects. They'd worked on things like [ITV crime drama] *Cracker*, and just didn't get it. I had more than one confrontation with the First Assistant Director, George Gerwitz. He was used to a quick turnaround; two takes and you're done. Suddenly he had people with monster arms that needed to be attached and couldn't just get off the set quickly. It was frustrating for everyone; new territory across the board."

But looking back at 2005, the Slitheen were *the* monster of the season, weren't they?

"There was merchandise everywhere. People tend to dismiss the Slitheen now, because of all the farting, but when I first read the script I thought it was hilarious – but that's just me. I grew up watching *Carry On* films!"

Do you still have any of the merchandise?

"I do – a set of walky talkies with Chris on one side and me on the other. I remember doing the photograph for the box, Chris and I having a scrap outside the TARDIS. The Slitheen never got near the TARDIS in the actual show! Except for Annette Badland in *Boom Town*, of course."

You and Annette played two sides of the same Slitheen...

"We did. We had that very strange sequence in *Boom Town*, filming in the world's smallest toilet. We were very close in there, me in all that gear and Annette doing the dialogue. I loved that scene. It showed that monsters had feelings too! Russell really brought a dimension that hadn't been there before."

POLICE PUBLIC CALL BOX

Why did you decide not to return for the second series?

"They asked me to come back, but I said no. I'd got a bit tired of being treated as second class – not by the producers, I must add – but in general on set. It wasn't maliciousness; it's just what happens. Put on a mask and you become a prop. For example, when I was in the Anne-Droid set-up, an extra started to lean on me and show off to one of the girls. He'd completely forgotten I was in there. That kind of thing got very wearing. I also wanted to balance up my CV, having done a lot of creature work. It was a scary move, but sometimes you have to make the leap."

> "There's a lot of love in *Doctor Who*, and there's a lot of *money* in *Star Wars*!"

But you returned as Andy Stone in 2009's *The Waters of Mars*...

"I did, and it felt like coming home. When we did the readthrough Russell came over to me and said: 'Remember you were always too hot? You won't be on this!' He was right, it was absolutely freezing, but I wouldn't have missed it for the world.

"People often ask me what the difference is between *Doctor Who* and *Star Wars*. I don't mind saying that there's an awful lot of love in *Doctor Who*, whereas there's an awful lot of money in *Star Wars*. I found the team's love for *Doctor Who* infectious. I'm not exactly a Whovian now, but I'm not far off!" **CS**

EPISODE SIX *Dalek*

Barnaby Edwards

The Dalek

The Doctor without the Daleks scarcely bears thinking about, and when it was confirmed the iconic monsters would be returning in the revived *Doctor Who*, the services of Barnaby Edwards were called upon to give Skaro's finest some new moves...

Hi Barnaby. What was your experience of *Doctor Who* before appearing in it? And what were your thoughts on it coming back?
"Like any self-respecting kid growing up in the 1970s, I was an avid watcher of *Doctor Who*. Tom Baker and Lis Sladen were my alpha and omega! My passion lasted me well into my teens, when other things muscled in and distracted me. When I heard it was coming back, I had mixed feelings. At the time, lots of 'classic' shows from my youth were being revived on television, with varying degrees of success. I was already working on the *Doctor Who* audio series for Big Finish, so I knew there was still plenty of life in the old Doctor. But as to whether the BBC would be able to pull it off, I had serious doubts. But these misgivings evaporated the moment I stepped on set and met Russell T Davies. That man lived and breathed the show. With him at its helm, it couldn't fail."

How were you approached to be in *Dalek*?
"I got a phone call from the BBC. A number of friends – Nicholas Briggs, Gary Russell, Mike Tucker and Nicholas Pegg – had recommended me for the job. The rest, as they say, is histrionics."

Had you had any previous experience at Dalek-operation?
"I operated various Daleks in the BBC's 1993 drama-documentary *30 Years in the TARDIS*. I fondly remember trundling across Westminster Bridge under the bemused gaze of half the Metropolitan Police."

Were you sent the script beforehand? Was it what you expected from *Doctor Who*?
"Despite its unusual trappings, playing a Dalek is exactly the same as any other acting role. So, yes, I was sent the script of *Dalek*. I loved it. I was at university with [writer] Rob Shearman and we've been friends ever since, so I was expecting great things. He really delivered."

Were you able to prepare and rehearse with the Dalek casing prior to being on set?
"They asked me to come in several days prior to shooting my first scene. Mike Tucker needed to finish building the interior of the Dalek around my body shape and we wanted to rehearse and refine the way the thing moved. By the time I hit the set, I was already covered in cuts and bruises, and ready to take revenge on humanity."

What were your thoughts on the look of the new Daleks?
"I loved it. It was the most perfect Dalek I'd ever seen. Everything we'd come to love about Daleks over the years was distilled into that single beautiful design."

Into the Dalek... Barnaby gets to grips with one of the most evil creatures ever invented.

> "I was there for the explosions, the machine gun massacre, the rain, the electrocution..."

What was the first day on set like?
"There was a fair bit of excitement, not least from me. I remember the director, Joe Ahearne, saying: 'This is it, then. If we muck this up, we might as well go home.'"

None of the new series had been broadcast at this stage, how were cast and crew feeling at the time?
"I think everyone knew we were making something very special. What we didn't know, of course, was how it would be received."

Each day must have been physically gruelling for you. Once the Dalek appears, you're in most of the scenes until the end of the episode...
"Being a Dalek is always tough physically, but that first story was especially so. The chains, the explosions, the corridors, the machine guns, the stairwells – every day presented a new physical challenge."

You must have had quite a unique perspective on filming from inside the casing...
"That's putting it mildly, 007. The things you hear when you're inside that fibreglass shell are quite extraordinary! Everything [former Dalek Operator] John Scott Martin ever said about being left in there at lunchtime is 100% true."

There's a lot of technical effects shots involving the Dalek – were you inside the casing for much of those?
"Wherever possible I was inside that Dalek. Joe Ahearne was keen that there should be something living inside the casing, even if the Dalek wasn't required to move in a scene. I was in it during the explosions, the machine gun massacre, the 'rain' sequence, the electrocution, pretty much everything apart from the levitation shots."

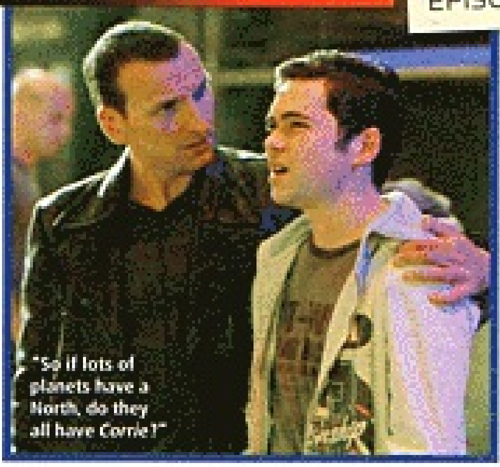
The first scene with the Doctor and the Dalek in the cell is very emotionally charged – were you able to connect with that from your position inside the casing?
"It was made very clear to me from the outset that the reason they had hired an actor rather than build an animatronic Dalek was that they wanted a proper nuanced performance. So, yes, those cell scenes are very emotionally charged – from both sides of that fibreglass shell."

What moment from making Dalek will always stand out for you?
"Filming the killing zone sequence was quite extraordinary. I'd never been shot at before, either on stage or on film, so I was unprepared for how physical the whole experience is. You can actually feel the impact of the sound waves from the barrels of those guns, like being flicked with hundreds of elastic bands. And the noise! If I wasn't already drenched from the sprinklers, I'd have been in a cold sweat."

Did you know you'd be returning for the series finale, *The Parting of the Ways* while filming *Dalek*? Was it nice to be joined by hordes of Daleks rather than just being a lone survivor?
"I had no idea the Daleks were coming back, so that was a lovely surprise. I don't know about 'hordes': there were only four of us! Nick Pegg, David Hankinson, Dan Barratt and I used to get together at the end of each day and compare our various Dalek-related injuries in scenes reminiscent of that bit in *Jaws* with Roy Scheider, Richard Dreyfuss and Robert Shaw swapping scar stories."

Looking back 10 years on, how do you feel today about being a part of television history in the making?
"To quote the great Kylie Minogue: lucky, lucky, lucky." **MW**

EPISODE SEVEN *The Long Game*


"So if lots of planets have a North, do they all have *Corrie*?"

Bruno Langley

Adam Mitchell

Rose Tyler wasn't the Ninth Doctor's only companion, and we're not talking about Captain Jack. Direct from the legendary cobbles of Coronation Street, Bruno Langley joined the series as Adam Mitchell, a self-professed genius who proved that not everyone is cut out for the trip of a lifetime.

Hi Bruno. Can you believe it's 10 years since you worked on *Doctor Who*?

"Like all things, it depends on the day. Some days it feels like yesterday, and at other times it feels like an eternity ago. For *Doctor Who*, I'm just glad that after 10 years the show is still going. That's a real achievement. Ten years is a long time for any series to keep its energy and keep reviving. It's testament to the talented people who come and go on a show like this, because no-one stays for 10 years, do they?"

Were you aware of *Doctor Who*'s legacy before you were cast?

"Everyone knew what *Doctor Who* was, but the show itself was on hiatus when I was growing up. As a jobbing actor, it was just another job I was up for. I didn't realise the scale of people's interest, but now, talking to you a decade later, I obviously do!"

Was there a feeling on set that you were working on something special?

"I think everyone was doing their very best to make it work. The budget wasn't like you'd get on something like *Game of Thrones* today, which needs millions and millions of dollars to work. But it had people's love. Russell and the others really wanted it to work, and it might not have without their passion."

Do you remember much about the first readthrough of your episodes?

"That was the first time I met Chris and Billie. I'm a big fan of Christopher Eccleston. He's one of my heroes. And obviously I knew of Billie, mainly because of her pop career. She was a big hit when I was growing up."

Of course, by the time your episodes aired, we knew Christopher was leaving the series...

"Chris is a movie star, so for him to even take on a TV show was amazing. And he definitely ran with it. It was a shame that he left, but I think people should be grateful that he did it in the first place. Yes, it's a shame he didn't do more, but he kickstarted the series."

You had recently left *Coronation Street* when you were cast. Was *Doctor Who* a bit of a culture shock?

"Both *Doctor Who* and *Coronation Street* are massive British institutions, both loved by a lot of people, but obviously have differences. All the tech guys on set, all the CGI, that hadn't been part of my world before. I'm a big movie buff, and always watch the behind the scenes stuff. To be doing the green screen thing, that was all part of the ride, especially after coming from soaps when it's all very kitchen sink and down to earth. Going onto huge *Doctor Who* sets was such a buzz."

And more prosthetics than Weatherfield...

"That thing in my head! That turned out amazing! See, this is the problem with talking about things from 10 years ago. It's hard to remember how they did it. I think they put dots on my forehead as a guide for the CGI, but they did such a good job on it. The team put a lot of extra hours into the special effects."

What about *Corrie* fans? How do they differ to *Doctor Who* fans?

"Soap fans are definitely more vocal on the streets! Oh God, the things they shout! Expletives you could never print, unless you use a lot of stars! I've never had any of that from *Doctor Who* fans. I've had nothing but good vibes from them. I can't think of one negative thing that they've said."

How do you look back at your time on *Doctor Who*?

"It reminds me of that stage of my life, of what I was like, and what I was doing at the time of filming. I was only a baby back then – 21 or 22 – and I've grown up in a lot of ways since. *Doctor Who* was part of my acting education. I didn't go to a big drama school. I went straight from my GCSEs to acting, so my training was on sets, getting it wrong in front of a lot of people."

And if you were going to learn on the job, there are surely worse teachers to have than Christopher Eccleston?

"And Tamsin Greig in *The Long Game*, too. She's amazing, such a great comic talent. Every time you work with someone like that, you're learning. You don't get that kind of experience at RADA, do you?"

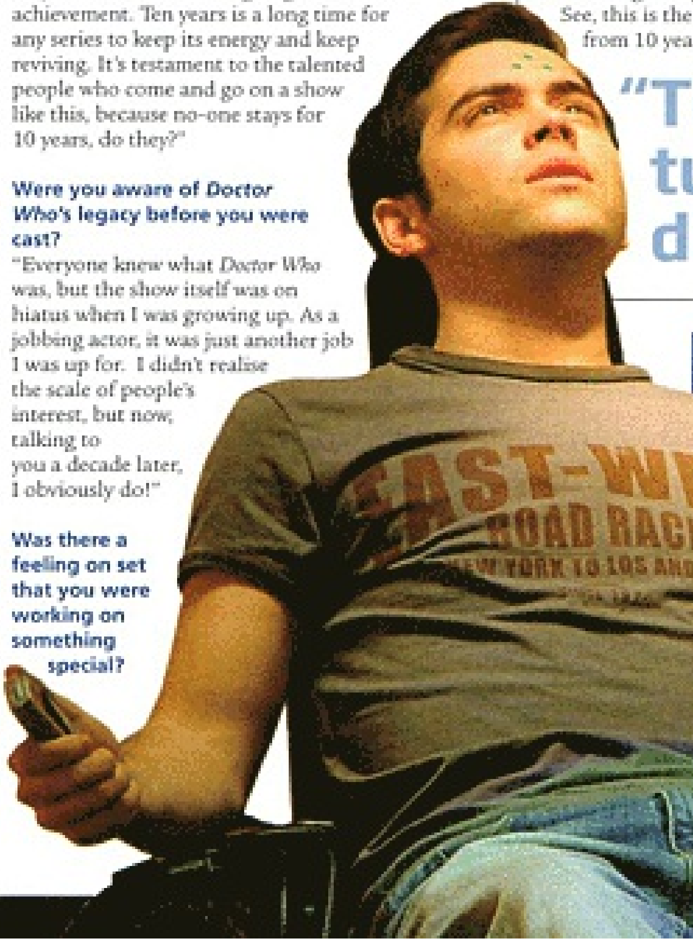
So, fond memories, then?

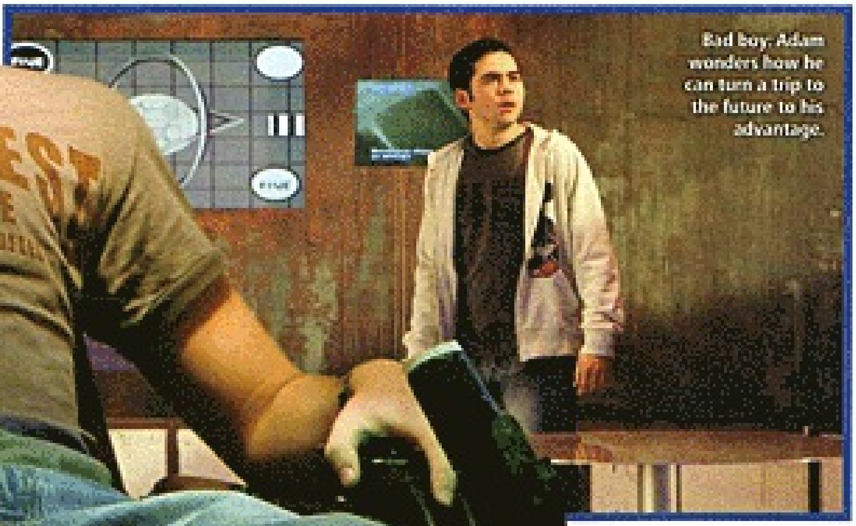
"It was my first job after leaving *Coronation Street* and I was lucky to get such a high-profile gig. It wasn't something to be sniffed at."

And we never saw what ultimately happened to Adam, although he did end up in IDW comic's *Prisoners of Time* 50th anniversary series as [spoilers] the big baddy! Would you ever want to make a return visit to the TARDIS?

"[Laughs] Whatever show you're on, if someone asks you to play the baddy, jump at it! I would love to play evil Adam!" **CS**

"That thing in my head! That turned out amazing. They did such a good job on it."


EAST-WEST
ROAD RACE
NEW YORK TO LOS ANGELES


Bad boy: Adam wonders how he can turn a trip to the future to his advantage.

EPISODE EIGHT *Father's Day*

Shaun Dingwall

Pete Tyler

Father's Day took Rose Tyler back in time for a family reunion in one of *Doctor Who*'s most emotionally packed episodes ever. Shaun Dingwall was right in the middle of the tears as Rose's dad, wheeler-dealer Pete Tyler.

Hello Shaun! Had *Doctor Who* formed part of your TV viewing as a child?

"I think it was impossible for it not to, it's just consciousness, in the same way it is again for kids now. I remember Tom Baker being very much a part of my Saturday night viewing experience. I remember being scared by it, and loving it, and being whisked away into this extraordinary world."

Had you heard on the grapevine that it was coming back?

"I heard about it, and a week later I got an audition. I knew that Chris Eccleston was doing it. I thought that was exciting and an interesting choice, and Russell T Davies was at the helm, so it all sounded interesting and slightly unusual. And risky."

What did you think of the script for *Father's Day*?

"I got the script for the audition and – this doesn't happen often – just crying a lot! I was very surprised, because I was expecting running away from monsters, all that kind of stuff. It was the antithesis of that. The thing that interested me more than anything was this incredibly human story and, whether you've lost a parent or not, everybody can relate to what that might be like. It was extraordinary."

Did you have any initial thoughts about Pete?

"I think the emotional arc of the character was the thing I thought longest and hardest about before the audition. During the filming it was all about that arc. You have to be careful how much you want something sometimes, because there's enough disappointment in wanting something and not getting it, but I did fall in love with the part."

Did you attend the script readthrough?

"There was a readthrough of that and the Dalek episode. Normally a readthrough is over in a couple of hours, but shooting had fallen behind, so we were waiting for ages. The anticipation was unbelievable, which made it a really exciting readthrough when Chris and Billie turned up."

How close was the cast while you were making *Father's Day*?

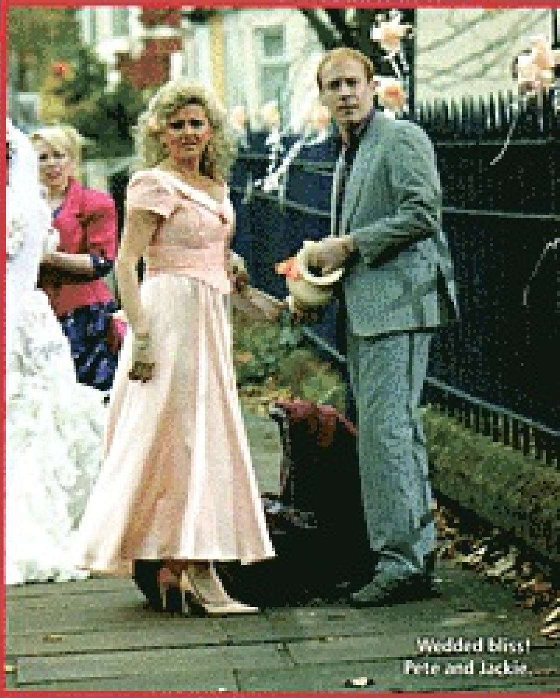
"Filming with Chris and Billie – and Camille [*Coduri who played Jackie*] – the four of us really found a rhythm and it was just a very sensitive set that director Joe Ahearne created."

The relationship between Pete and Rose is brilliantly played between you and Billie Piper. Did you both click into a way of working?

"It doesn't always happen, but it did with myself and Billie, and we got on tremendously. I had huge respect and admiration. I didn't have any judgment, other than as soon as we started the readthrough, I thought she was terrific. That's all I care about really. When you're working with somebody, I'm not interested in baggage. It's just about are you working together properly, and we did. Some of those scenes that we had, particularly the moment when Pete tells Rose he's made the decision to go and get hit by the car, that was one of the most extraordinary filming experiences I've ever had. We were just about as present as you can be, very in the moment."

Who'll blink first? Shaun and Billie prepare for some emotional revelations...

> "The thing that interested me more than anything was this incredibly human story."


Wedded bliss! Pete and Jackie.

How much did director Joe Ahearne help you bring that out?

"Joe was great because he just let us get on with it and they filmed it. It was very unfussy, just film it, and that's what Joe did. It was a lovely experience to have that freedom. Joe's very considerate, he's a gentleman and he created that atmosphere when we felt safe enough to reveal emotions that are painful. You have to feel safe in order to do that, and the four of us were very comfortable with that, and with each other. That makes a huge difference."

What did Christopher Eccleston bring to the set as the Doctor?

"I thought he brought exactly what you'd expect Chris to bring. Edge and intensity, but also with a sense of fun that people I think might not have expected. Chris has got a great sense of humour, and I thought he brought that. He's very intelligent, he's a great actor, he's got a good sense of humour, and he brought that along with him."

Were there any hints that Pete might be returning in future episodes?

"None whatsoever. There was never a discussion, and I got a call about a year later and they said they wanted to bring him back. I thought, 'Okay, right. What?' And then Russell explained this idea of the parallel universe, and that he was slightly different, and more successful. The fact he was the same Pete Tyler but different was fascinating."

Did the success of *Doctor Who* surprise you?

"Surprised isn't the right word, because that implies you weren't expecting anything. As soon as I got the script I thought this is good, this is interesting, I wonder how people are going to respond to it. The way that people did respond, I think it blew us all away. It certainly blew me away."

Looking back on your time in *Doctor Who*, how does it make you feel today?

"It does feel like a bit of TV history. Whether you define that as popular culture, I sort of do. It's nice to be a part of that. Very proud of it. I mean I'm here, talking to you 10 years later. It's nothing but a good thing." **MW**

The spooky 'Empty Child' is finally reunited with his Mummy.

EPISODES NINE & TEN

The Empty Child / The Doctor Dances

Florence Hoath

Nancy

> "After I got the job, Sylvester McCoy told me my life would never be the same!"

Of all the stories in the 2005 series, Steven Moffat's two-parter remains one of the most memorable – so much so, that even the Twelfth Doctor quoted from it in *Mummy on the Orient Express*. But how much does actress Florence Hoath remember about making what the *Daily Telegraph* has named one of the top five *Doctor Who* stories of all time?

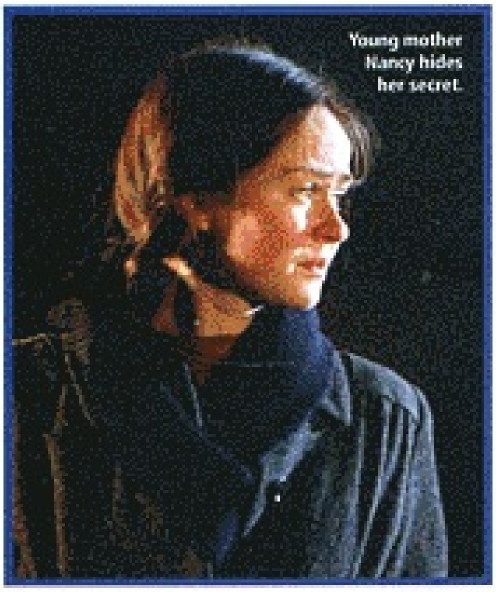
Hi Florence. Thanks for talking to DWM. It must be odd to be asked about work you did over 10 years ago?
"I did have a moment of panic when I thought, 'Oh my God, do I remember anything?!'"

You'd been acting for quite some time when you were cast in *Doctor Who*, hadn't you?
"Yeah, since I was eight, mainly kids' films and TV. This was one of the more prominent adult roles that I'd played at the time. It was great for me to finally be a grown up!"

Although in the story, we originally think Nancy is a lot younger than she turns out to be...
"When I auditioned, Nancy was a much smaller part. When I was called back, they told me that they'd expanded the character, which was obviously very nice to hear. It definitely worked in my favour that I looked young for my age. I would have been 20 then, but looking like a teenager helped."

So, does that mean *Doctor Who* was off the air when you were young?
"It's not something that I grew up with at all, so I didn't really have a favourite Doctor or anything. My mum was an actress as well and good friends with Sylvester McCoy. After I'd got the job, he told me that my life would never be the same, that I would constantly be asked about this one role above all others. Even then I didn't realise what I was getting into – in a good way I should add!"

Did you know that Christopher had been cast as the Doctor when you got the part?
"No, mainly because everything was surrounded in secrecy. I didn't even get the sides [script pages] to learn until the day before the audition, and definitely wasn't allowed to show anyone."



Young mother Nancy hides her secret.

Did that level of security continue into filming?
"At one point we were filming and there were helicopters flying above trying to get photos. Then a script was stolen and leaked online. From there on in, we weren't allowed to put our sides for the day into the bin, and everything was watermarked so the production team would know the source if they turned up on the internet or in the papers."

Did such levels of security pile on the pressure?
"Not so much pressure, but it certainly added to the excitement. You suddenly realised how much people were looking forward to this."

Most of your episodes were shot on location, weren't they?
"There were a *lot* of night shoots in Barry Island. How glamorous! It was good fun though, all quite urban and dark. A great atmosphere too. When you're doing night shoots everyone rallies together a bit more. Plus, we had John Barrowman in the cast. He's hilarious. There's no chance of falling asleep on a night shoot when you have John around!"

The nocturnal setting certainly added to the story's rather unsettling nature. Are you a fan of horror stories?
"I'm not so great with blood and guts, but love to be scared by edge-of-your-seat stuff. To be honest, when I first read the script, it was hard to imagine the story being that scary, but as soon as we started to film things like the toys coming to life, I knew it was going to be creepy. During filming, there was even a worry that it was going to be too much for kids to handle."

And you had a lot of children on set...
"We did. I mainly worked with the boy who played the Empty Child himself. He was a bit shy, as you would be when surrounded by grown-ups, but I remembered what it was like to be a child actor. You don't really understand what a big deal making a TV programme is when you're seven or whatever. I think it all washed over him and he took everything in his stride."

And, of course, a lot of your other scenes were with Christopher Eccleston...
"Yes. He was very engrossed in what he was doing and took the show very seriously. Sometimes you work with people and it's all fun and games. Christopher was more focussed on getting things right. And he did."

So, after Sylvester McCoy warned you that *Doctor Who* would never fully go away, is it still part of your life all these years later?
"I still get mail about the show. Lots of Nancy's *Top Trumps* cards are also sent to me to sign, actually. To start with, I also did a few conventions but not so much now. It's not that I don't want to; it's just that I don't get asked much anymore."

Did you know that back when the show aired, *Doctor Who Magazine* readers voted you the best guest actress of 2005?
"I only heard about this some time afterwards. It's a huge compliment. It seems to me that as *Doctor Who* fans are so passionate, for them to like what you've done means so much more. You get the impression that if they *didn't* like it, they wouldn't hold back in saying!

"Although I don't act any more, I'm very proud of being part of something that means so much to people." **CS**

"It was a very icy patch..." Margaret the Mayor discusses some unfortunate accidents on her watch...

EPISODE ELEVEN *Boom Town*

Annette Badland

Blon Fel-Fotch Passameer-Day Slitheen

Busy, well-known actress Annette Badland made her mark as Blon Fel-Fotch Passameer-Day Slitheen (*aka* Margaret Blaine) in *Aliens of London/World War Three*. Her performance so impressed Russell T Davies, Annette soon found herself back as Margaret in *Boom Town*, becoming the first original recurring villain of *Doctor Who*'s 2005 return.

Had you heard that *Doctor Who* was coming back?

"Yes, because there'd been a lot of rumour and speculation. Nobody had any idea if it would work. I was doing a drama called *Cutting It*, and there was a lot of cynicism when I was asked to do *Doctor Who*. I was very lucky and was asked to be in it, a direct approach."

Prior to *Boom Town*, you first appeared as Margaret Blaine in *Aliens of London/World War Three*. What did you think of the scripts on reading them?

"Delight that it was back on form. I didn't see how it couldn't work. The humour of it, the flatulence, the idea of these enormous Slitheen squashed into human bodies, and then the scary undoing of the zip on the forehead."

"I can terrify young people. I just reach for my fringe. I do it in the supermarket!"

What was the atmosphere like at the very first readthrough for the return of *Doctor Who*?

"It was absolutely gladiatorial, in a big room at Cardiff Stadium. There was a line of producers from BBC Wales, producers from England, anywhere you could find them. Actors sitting in a line on the other side, heads of department at either end of the rectangle. You felt the producers would hold up a scorecard as you did your reading!

"There was enormous tension, excitement, and you knew you were coming together for something special. We did do some rehearsing which Russell T Davies attended, so I got to do my speech. Chris must have been running around desperately in that prep week."

Did you have any idea shooting those first two episodes that you'd be back as Margaret in *Boom Town*?

"I think it came out of me rehearsing with Russell, because there was no mention of that when I did the first two."

How did you feel about having a *Doctor Who* script written for you?

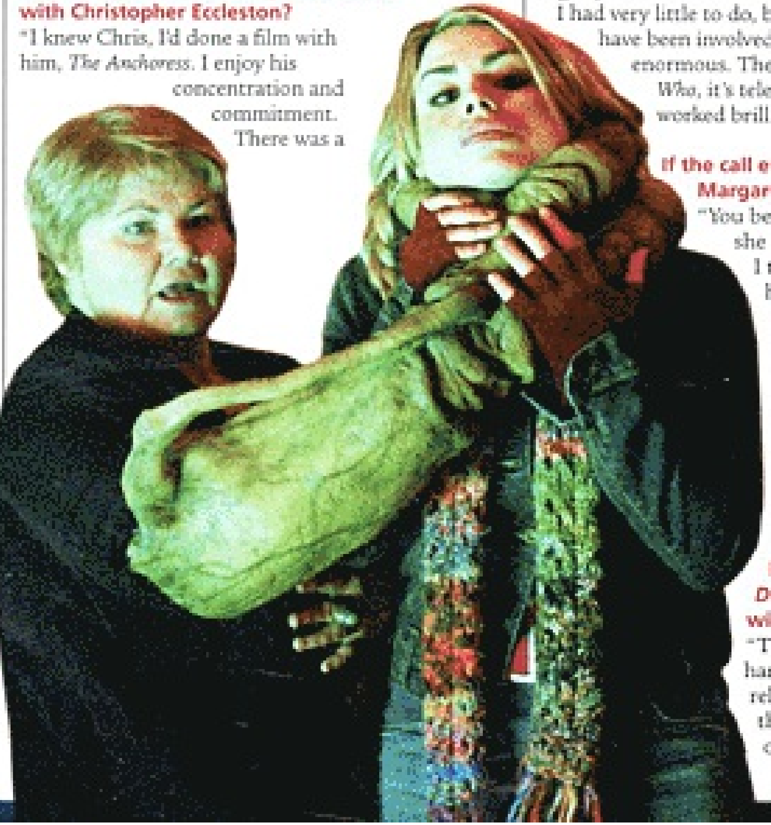
"It was an extraordinary gift. The script for *Boom Town* arrived just before Christmas. I took it to bed to read, and started jumping about and getting excited by it. There was everything in it. Sexual innuendo, enormous pain, thanks, love, hatred. Anger. A glorious, glorious gift."

***Boom Town*'s restaurant scene had to be scheduled with your commitment to *Cutting It* in Manchester...**

"I had to travel down to film the restaurant scene, and Chris came out of the episode he was doing as it was the only day that would fit with my *Cutting It* schedule. We worked until 1 or 2 in the morning, then they put me in a minibus with a pillow and a blanket – god bless the wardrobe department – and got back to Manchester at 5 to start my day on *Cutting It*. But well worth it, I thought."

How did you find working one on one with Christopher Eccleston?

"I knew Chris, I'd done a film with him, *The Anchoress*. I enjoy his concentration and commitment. There was a lovely tension between us. I liked all my work with him. He was a brilliant Doctor. He wasn't a cuddly bloke in a scarf, he was dangerous. I know Margaret was the first to talk to him about his past and not being a hero. He had darkness; it changed it, like Daniel Craig with Bond. If Chris hadn't worked as the Doctor, then nobody would be here now."



And you shared scenes with the whole TARDIS crew – Billie Piper, Noel Clarke and John Barrowman.

"Who? I didn't notice him. John's so quiet and hard to start a conversation with, you just leave him alone. Keeps himself to himself. [Laughs] You have a different dynamic in those scenes. Because it isn't one on one, you've got all those people feeding into what they want, as characters, what they desire and how they affect you.

"I had to wear the Slitheen claw when I grab Billie, which was huge! Billie was great. There was lots of doubt at the beginning. She felt very young. Not naive, but keen to know more and to learn, very inquiring. And with Chris, they were a brilliant pair."

Were you at all surprised by *Doctor Who*'s success in 2005?

"I wasn't surprised because by then we knew the quality of it. I thought it had hit its due. I was relieved for Phil [Collinson] and Russell, and jubilant for them. And proud."

You've worked with Russell since, as Ursula in *Wizards vs Aliens*.

"Aren't I lucky? I call Russell the Master and he calls me the Dame. It's a gift of the acting profession to make a connection like that. Extraordinary to be respected – and laughed at! He said he didn't write Ursula for me, because he didn't think I'd be a granny, but once he'd thought of me, he couldn't get me out of his head."

You've recently been working on *EastEnders* as Aunt Babe. How did you find working on the live episodes for the 30th anniversary?

"It's like theatre. But it's not in your control which is odd. In theatre, you grab it, and even on a press night you can stand in the wings and take a breath. I had very little to do, but I'm really pleased to have been involved. The work that week was enormous. The great joy of it, like *Doctor Who*, it's television history, and it worked brilliantly."

If the call ever came to play Margaret Blaine again...?

"You bet! Because I think she would have moved on, I think the Doctor would have changed her. I can terrify young people, even now. I just have to reach for my fringe, which is a tactic I use when I'm in the supermarket. Shamelessly! Slowly raising the hand to the forehead does it."

Looking back over the last decade, where does *Doctor Who* sit in your wider career?

"There are for actors a handful of things that you relish and *Doctor Who* is in the palm of my hand as one of those jobs." **MW**

EPISODES TWELVE & THIRTEEN Bad Wolf / The Parting of the Ways

Jo Joyner

Lynda Moss

The last two episodes saw the many threads of the series tie together, and it seemed as though the Doctor was about to gain a new companion in the form of sweet – but ultimately doomed – Lynda with a Y.

Hello Jo. Were you aware of *Doctor Who* before landing a part in *Bad Wolf*?
"Of course I was! Who hasn't heard of *Doctor Who*? I must admit that I wasn't an avid fan as a child because I was a bit of a scaredy cat. All I knew was that with Russell T Davies at the helm and Chris as the Doctor, the new series surely couldn't fail. I'm a huge fan of both Russell and Chris, having worked with them in the past."

So did their involvement make you want to be involved?
"There are some things in an actor's career that really tick a box and I wanted to say that the Daleks had exterminated me. It felt like a great achievement!"

When you received the scripts, where they what you expected?
"It was exactly what I'd expected from both *Doctor Who* and Russell. The concept of the game shows was perfectly futuristic; camp yet so dark. I thought they were wonderful.

"There was also this fantastic watermark of my name running through every page. It felt like you were part of something secret and special. One of my biggest regrets is that to this day, I don't know where those two scripts are! I'm hoping they've made it into my box of treasures in the attic."

Were you surprised to see modern cultural references to shows like *Big Brother* and *The Weakest Link* in the episodes?
"I thought it was genius. It's like *Blade Runner*, where you see Coca-Cola and iconic brands from the real world. That's what gives this genre its scary sense of foreboding, helping the audience identify with what's happening. And who would have thought that Anne Robinson could be even more terrifying than she is in real life!"

Your story was the series finale. How was the mood on set during the production?
"There was the feeling that we were part of something very special. Of course *Doctor Who* was a gamble, but because I was seeing the special effects and Russell's fantastic creations first hand, I knew it had to be a success.

"When you see how loyal and passionate *Doctor Who* fans are – they really are like no others – and how compelling, imaginative and terrifyingly brilliant the stories were, you wonder how or why the show ever left our screens."

The majority of your scenes were with Christopher Eccleston as the Ninth Doctor. How was he to work with?
"I'm incredibly fond of Chris. It was an epic job for him, because none of the Doctor's dialogue is easily learned. It's very often complex, non-sensical terms and instructions, which are very difficult to memorise, particularly if you're tired and the Doctor has to be smart and witty. They're not the kind of lines you can take slowly! I really admire all the Doctors for that.

"Saying that, I don't remember Chris looking worn-out on set at all. I think most people are tired by the end of filming any series. Chris looked after me and is a really great, talented and interesting guy to work with."

Were you aware that he was leaving *Doctor Who* at the end of the story?
"I think I was aware, yes. I wasn't surprised. Chris chooses his work with integrity and care."

Captain Jack, the Doctor and Lynda Moss take steps to find out what's really behind the games on Satellite Five

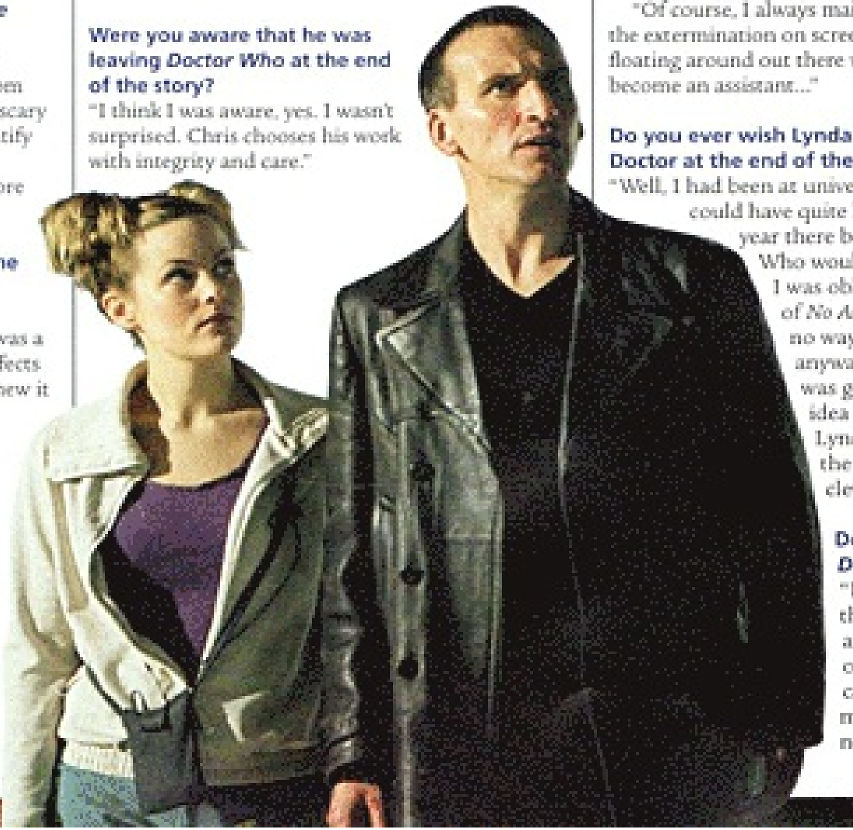
> "There are things that tick a box. I wanted to say that the Daleks had exterminated me!"

And, of course, you were one of the first people to be exterminated by the new-look Daleks! What was it like working with the infernal pepperpots?
"The Daleks are interesting guys – and great fun in the bar afterwards! The actual extermination was done with green screen, so the Daleks weren't in the studio with me at the time. I do remember people collecting bits of the sugar glass window afterwards as memorabilia, though.

"Of course, I always maintain that we never saw the extermination on screen, so Lynda could still be floating around out there waiting for her chance to become an assistant..."

Do you ever wish Lynda had left with the Doctor at the end of the story?
"Well, I had been at university in Cardiff, so I could have quite happily spent another year there being a companion. Who wouldn't love that? But I was obligated to a further series of *No Angels*, so knew there was no way I could have stayed on anyway. Russell told me he was going to play with the idea of the Doctor inviting Lynda on his journeys for the audience. He's such a clever man."

Do you still hear from *Doctor Who* fans?
"I do, and always find them incredibly warm and supportive. I look out for them on the red carpet, because they make me feel a bit less nervous!" CS DWM



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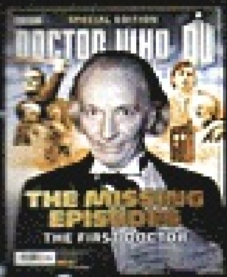
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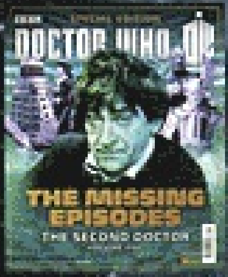
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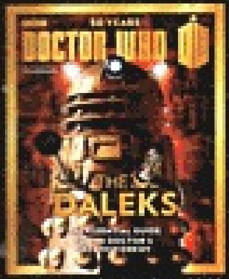
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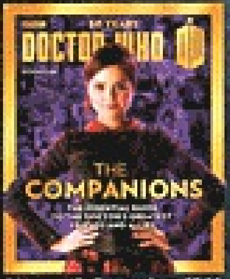
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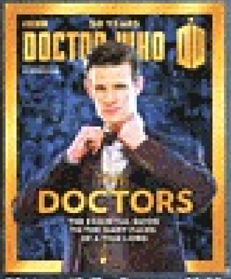
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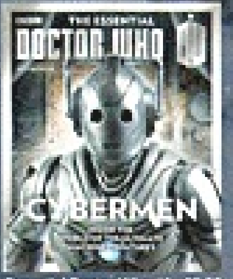
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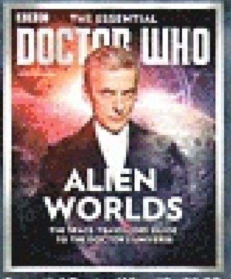
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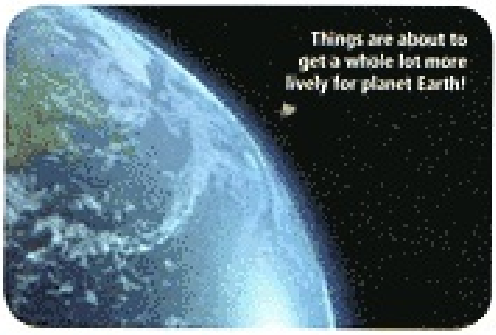
CHRISTOPHER ECCLESTON

THE FACT OF FICTION

Rose

Doctor Who returned to BBC One in March 2005, as we witnessed Rose Tyler becoming embroiled with a strange and mysterious man from another world...

FEATURE BY **JONATHAN MORRIS**


Things are about to get a whole lot more lively for planet Earth!

Can it really be ten years since *Rose*? It seems like only yesterday I was sitting down in front of the telly with a mixture of excitement and please-don't-be-rubbish nerves – that familiar *Doctor Who* anxiety I'd not felt since the Paul McGann TV Movie. But it must be ten years ago, because I remember recording the episode *on video* (because otherwise I might not get the chance to see it again).

The nerves were justified. At the time, Saturday evening dramas for the whole family were non-existent. Families no longer watched drama, we were told, they only watched shiny floor shows. As if to prove the point, the BBC had revived *Randall & Hopkirk (Deceased)* in 2000 as a Saturday evening show which, despite having many great qualities, had quickly lived up to the (deceased) part of its title.

So you can imagine the relief when *Rose* began, and the dummies slowly creaked into life, and I knew that, thank God, thank Russell, *Doctor Who* was being made by people who loved it, who cared, and it was going to be *fantastic*. For the first time in goodness-knows-how-long I was proud to be a *Doctor Who* fan. If someone had asked me why I liked *Doctor Who*, I could point at *Rose* and say, "That. That's why. That's what *Doctor Who* always looked like in my head, and now they've finally put it on screen."

Now, ten years on, the story behind *Rose* can be told... with details of scenes cut from early drafts, and comments by writer Russell T Davies (flagged up by a photo of Russell).

Rose
FIRST BROADCAST: 26 MARCH 2005

We open with a view of the Earth, silent and serene in space.

■ The first of several homages to *Spearhead from Space* (1970), which opens with a similar shot. In *The Writer's Tale* (2008) writer Russell T Davies explained why he began the story this way: 'It gave [Rose's] whole world an outer-space context, with the promise of weird things to come.'

■ **DWM** asked Russell what he remembered about writing his first *Doctor Who* script. "I don't have a specific answer to that! I suspect I felt nothing special, cos I've always been good at locking myself away. With *Doctor Who*, there might be the fear of representing the hopes of all *Doctor Who* fans, just as with something like *Cucumber*, there's the pressure of representing all gay viewers... But all of that goes away when I'm writing. I don't consider it at all. Doesn't worry me for a second, I just get on with it. It's funny, I read interviews with other writers on the show, and they say how magical it is to be typing 'INT. TARDIS' for the first time. And I've probably said the same in interviews, cos that's good copy. But in truth... I just sat down and wrote. It would have been here, in this office at home in Manchester, where I am right now.

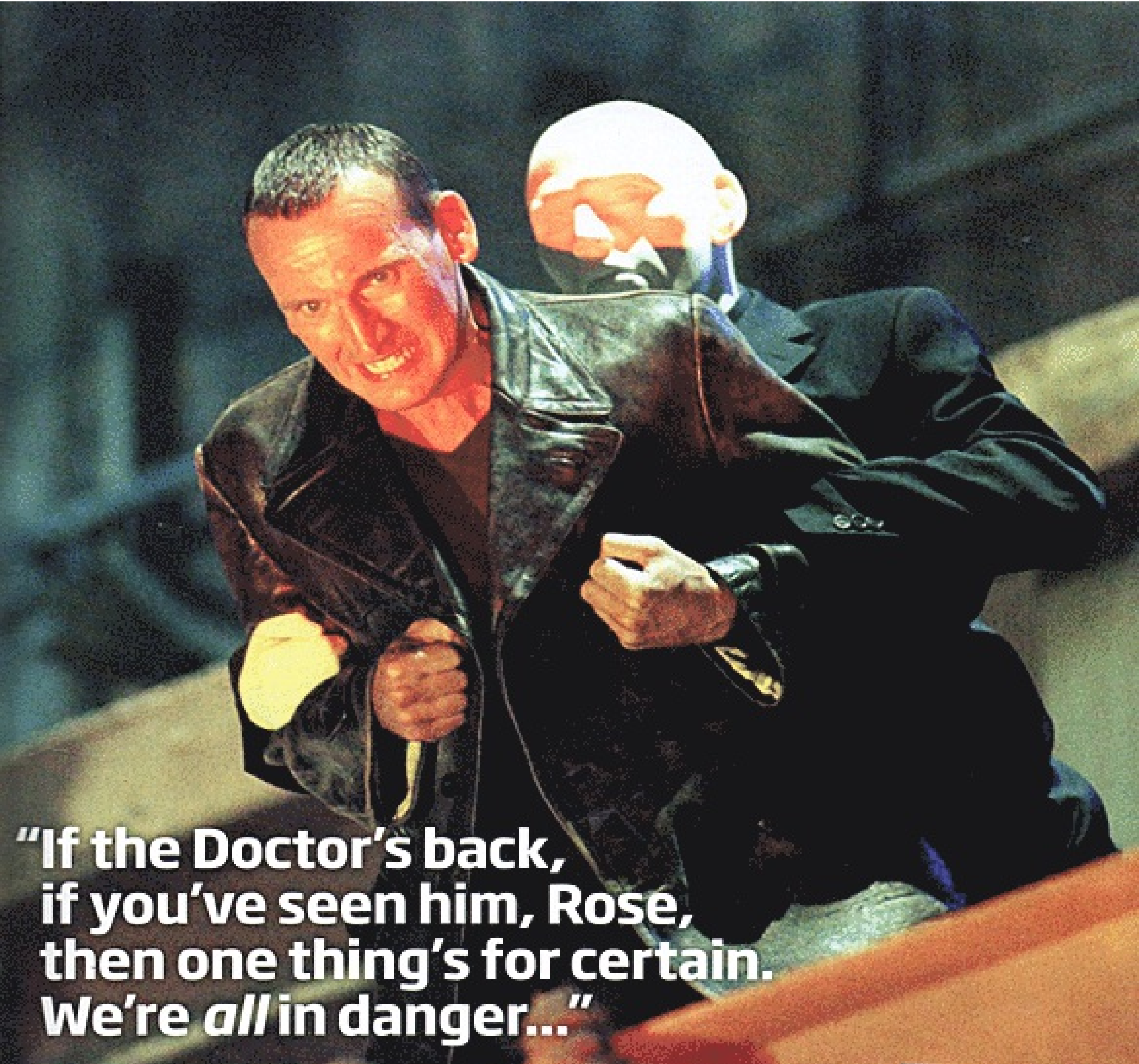
"The only bit I can actually remember is when Rose runs into the TARDIS for the first time. And I remember thinking, it would be hilarious if the inside was just as big as the box. Tiny little cramped space, stuffed full of levers, the Doctor and Rose crammed up against each other. Subverting all expectations. I laughed about that for two days, and wondered whether to try it for real. Then I came to my senses and never did it."

Rose Tyler (Billie Piper) wakes up. She gives her mum Jackie Tyler (Camille Coduri) a kiss and departs for work.

■ In the first draft, Davies specifies that the accompanying music should be *Jump*, a Number 2 hit for Girls Aloud in 2003. In the shooting script, the music is a 'good chart track', while in the broadcast episode Rose is accompanied by specially composed music by Murray Gold. In the first draft, there is a brief scene of Rose brushing her teeth.

■ The script of *Rose* went through several drafts. The first draft was written in spring 2004. After a script meeting on 18 May attended by executive producers Mal Young and Julie Gardner, producer Phil Collinson, director Keith Boak, script editor Elwen Rowlands, BBC Head of Drama Jane Tranter, and Sally Woodward Gentle, Davies wrote a second draft (dated 26 May), and then a third draft (dated 10 June). That draft was revised again and then 'locked', which was the draft used for the readthrough. It was revised again for the shooting script (*aka* the blue draft, dated 5 July – the colour refers to the paper used for the revised sections) and revised again for the pink draft (dated 12 July), a yellow draft and a green draft (both dated 19 July). After shooting began on 20 July, it was revised again further for a salmon draft (dated 17 August), a buff draft (dated 18 August) and another draft (undated, but before 11 September). After a rough edit of the episode had been compiled it was discovered to be under-running, so some additional material was added for the final draft (dated 13 October), which was recorded on 18 October during the second recording block and directed by Euros Lyn.

■ **DWM** asked Russell T Davies about Sally Woodward Gentle, whose contribution to the show's return has hitherto been overlooked. "She left the BBC towards the end of Series One, but she played a big part in setting the whole show up. It's funny, we think the whole modern era has been documented to death, but there are people like Sally who've ►



"If the Doctor's back, if you've seen him, Rose, then one thing's for certain. We're *all* in danger..."

ESSENTIAL INFO

■ Writer Russell T Davies first had the idea for beginning a revived *Doctor Who* with an Auton story in the late 1990s, so when he was given the chance to bring it back in 2003, it was part of the pitch document, where it was described as *Rose meets the Doctor, and the journey begins* (which became *Rose Meets The Doctor* for contractual purposes only).

Russell T Davies.

■ The outline in the pitch document is close to the broadcast episode (the only major elements not included are Clive and the London Eye). It never refers to the Autons or Nestenes by name, nor does it indicate they are a returning foe.

■ The episode is unusual in that it tells a story from the perspective of the companion. "There was never any doubt in my mind," Davies told **DWM** in 2005. "I'd start the first episode from the companion's point of view. We had to start it as new."

■ The recording attracted widespread attention (partly due to being publicised by *Wales Today*) and the episode enjoyed an unprecedented level of publicity including billboards, a specially-shot series of television trailers, a *Radio Times* cover and a BBC One preview programme: *A New Dimension*, narrated by David Tennant.

■ The episode achieved a rating of 10.81 million viewers, with a 44.3% audience share, and was the seventh-most-watched

RadioTimes
DOCTOR WHO

show of the week in the UK, only behind *Coronation Street* and *EastEnders* episodes. The audience Appreciation Index was 81. In **DWM**'s *First Fifty Years* 2014 survey it was ranked 72nd (out of 241).

barely been mentioned. She wouldn't have had a credit on-screen cos she sort of operated at too high a level, in the way that Jane Tranter doesn't get mentioned in the credits either. Sally was one of Jane's team, like a high-level script and production executive on the Sixth Floor of TV Centre. Basically, Jane would be too busy to deal with every question heading her way from Cardiff – although in truth, she was always very hands-on with *Doctor Who*, it was undoubtedly her favourite project, and as it turned out, she'd never be too busy for us – but nevertheless, Sally was there as an extra helping hand, and she'd give script notes too, as well as notes on the edits. There's someone like Sally on every BBC drama. And she was a great ally. When you're setting up a new, risky, expensive production, believe me, you need those allies, they're vital. And Sally's presence would bleed through into the entire show – I can remember one brilliant contribution she made, on *Father's Day* (2005). In the original edit, Pete Tyler took a big swig of communion wine before going to throw himself under that car. I loved that moment. But Sally objected to it, saying that it was wrong to show the audience, and particularly kids, that to do something brave, you need alcohol. Brilliant note. Perfect. We took the wine out immediately. And that's not just a specific note, it coloured the way I thought about *Doctor Who* from that point onwards. Good old Sally! She was great friend to the production, she was lovely."

■ Rose is described in the shooting script as '19, her bedroom's a mess, she's got another day at work, and she's so much better than this'.

■ **DWM** asked Russell why he'd chosen the name Rose. "I was a little worried by the fact that *Doctor Who*'s female companions had men's names for years. Benny. Charley. Even Ace is a bit gender-neutral, and Izzy too. Roz too, for me, cos that's the name of my brother-in-law. So I wanted a name that was absolutely 100% female."

Rose meets Mickey Smith (Noel Clarke) at Trafalgar Square for lunch.

■ Mickey is described in the shooting script as '22, cheeky, laddish, a good catch'.

■ In the background a banner is publicising the London Mayoral election that had been held on 10 June 2004. In the real world, the election was won by Ken Livingstone; given that Livingstone is mentioned in *Aliens of London* (2005) it seems probable he won the election in the *Doctor Who* universe too.

■ The script doesn't specify the date; originally the intention was to keep the year undefined in order to prevent the show looking dated in future repeats. However, Rose's 'Missing' poster in *Aliens of London* makes it clear this story occurs on 5 and 6 March 2005.

■ The shot of Rose carrying a stack of jumpers was the first scene Piper recorded as Rose.

■ Russell T Davies was determined that the opening montage couldn't last more than two minutes; in the episode it runs approximately 100 seconds.

At the end of the day, the security guard gives Rose the bag with the lottery money. She goes down to the basement to find Wilson, but it turns out to be empty.

■ In the first draft Rose calls out 'I'm gonna keep the money and run off to Spain. With forty-six quid.' The first draft was timed as being 51 minutes, so Davies made numerous small cuts in the second draft of this nature.

■ The shooting script describes the shop as a 'huge John-Lewis-type store' and doesn't give its name; the name 'Henrik's' was used after the script editor had verified that no such store actually existed.

■ On the first broadcast this scene was punctuated by the voice of presenter Graham Norton, who was on BBC Three doing post-show discussions for *Strictly Dance Fever* unaware that his every word was being transmitted live on BBC One. "Oh, my heart was in my boots!" Davies told **DWM** in 2005. "What was terrible was that you never knew when it would stop. I spent the next 20 minutes sitting there terrified while Phil and Julie were screaming down the phone to BBC Presentation people, who were desperately running around pulling out plugs!" Norton would go on to interrupt *Doctor Who* in an animated form in *The Time of Angels* (2010).

Rose enters a room full of shop window dummies. The door slams behind her – and the dummies start to move!

■ The shooting script specifies that there are about 'sixty dummies, male and female, all caught in different lifeless poses', and that they have 'no wigs, but hair as part of the sculpture'. The first dummy to activate 'tilts its head slowly from side to side, studying her. Then its entire body shifts forward, as though to get a better look at her'. Then 'seven dummies flex and stretch, uncoiling, as though waking, with careful, slow actions. Another twenty jerk alive.'

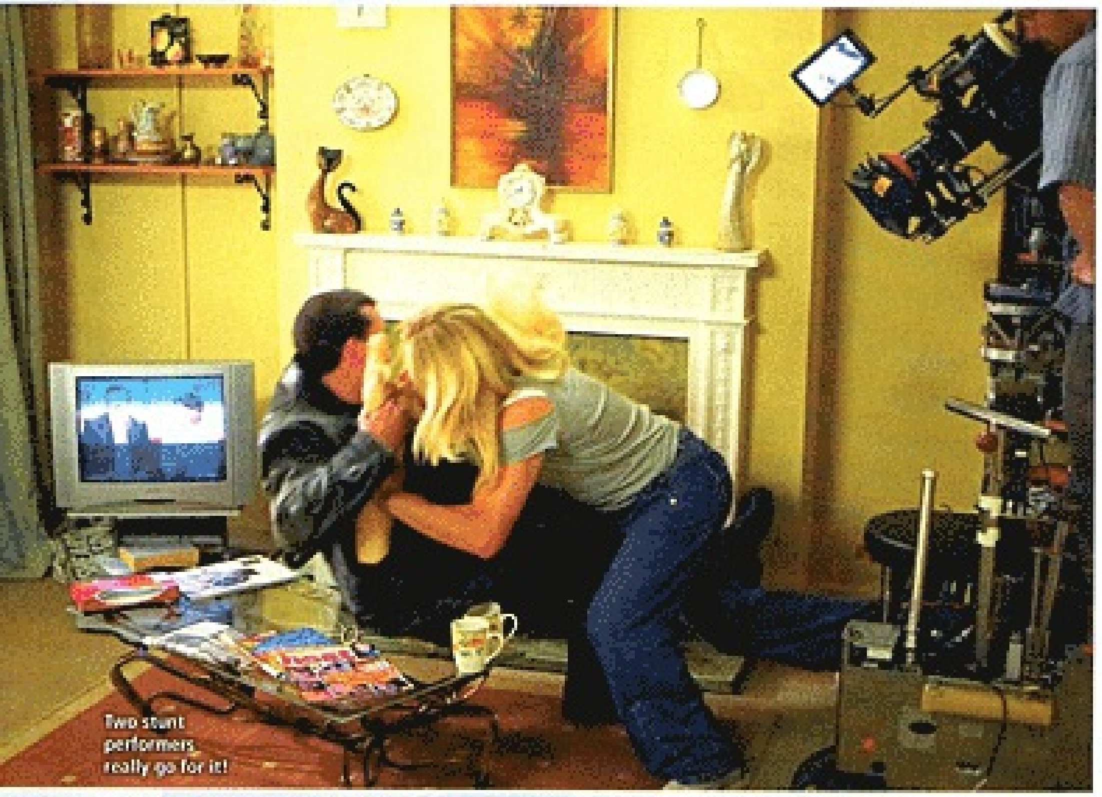
■ In the first draft after the door slams Rose calls out, "If you're mucking about, I'm sending down Big Sue from kitchenware." After all the dummies come to life, she says, "Now look. If I was someone else then you could really be in trouble, cos someone else could be freaked out. And I've read the handbook, this could count as harassment in the workplace."

■ **DWM** asked Russell why he'd chosen to relaunch the series with an old monster. "Julie, Jane and Mal all knew that it was an old monster – they might not have known the words 'Auton' or 'Nestene Consciousness,' but everyone of a certain age remembers the dummies coming to life. They did question that choice, not because they had doubts, but because it's their job to question everything, so they can hear the answer and have confidence in the show. And I simply said it was the best monster. As straightforward as that. I remember also saying that we weren't starting with men in monster suits, we didn't have boggle-eyed birdmen walking down the street, because we were still being careful to introduce a new audience to primetime sci-fi.

"We forget how long ago this was and what a vast amount of sci-fi has become commonplace since 2005. I remember, I showed *Rose*, before transmission, to my mate John the Electrician, who was only in his 20s, so he'd never seen anything like it. And when the first dummy started to move, he looked at me like I was mad. He wasn't scared, or interested, he just thought it was ridiculous. Never watched again. The point is, the grammar for this stuff barely existed, and certainly not on Saturday night primetime BBC One. So I was being careful. The monsters were dummies. Simple as that.

"And it's also worth saying how much of this was planned in conjunction with Episode 2. We weren't being timid at all, because within ten minutes of Episode 2, you've met the Blue Steward, tiny blue slaves, talking trees, Cassandra, the Face of Boe, the Moxx, and a bird couple called Mr and Mrs Pakoo. I wasn't remotely scared of big sci-fi fun. I just did it in two steps instead of one. So we all knew what was coming, which meant that here, the simplicity and familiarity of the Autons worked a treat.

"I'd always planned it to be the Autons. In the 90s, when we all had a Fantasy *Doctor Who* in mind, if you'd asked me to write an episode there and then, it would've been the Autons. Perfect choice. I had a vague idea about Autons operating out of a skyscraper in London, with a chase sequence using a window-cleaner's cradle which eventually became part of *Partners in Crime* (2008). I remember the companion would have been a young Rose-like woman working as a cleaner at night in the office block, seeing things that shouldn't be seen. The villains were a creepy, smiling, beautiful brother and sister who always held hands, because, we discovered, their hands were fused together cos they were actually made of plastic. Nice."



Two stunt performers really go for it!

As a dummy is about to strike Rose a man appears behind her. It's Doctor Who (Christopher Eccleston). They run through the basement to the lift. One of the dummies gets its arm caught in the closing door; the Doctor pulls it off and throws it to Rose.

■ In the shooting script the Doctor is described as 'in his 40s, clothes once stylish, now battered, maybe a crumpled brown leather jacket. Like Terence Stamp, if he worked on a market stall. And no matter what, this man *enjoys* himself.'

■ The lift scene was rewritten shortly before this sequence was shot on 11 September; in the shooting script, a dummy doesn't get its hand caught in the door and the Doctor and Rose go straight to talking about students. The lift stops after the Doctor says "You said it" and during the rest of the conversation he works on a wall hatch using his sonic screwdriver. After he says "Wilson's dead" there's a thump because something's landed on the roof. Or someone. Rose and the Doctor look up, hearing footsteps, scrabbling, scraping… And the top half of a dummy bursts up through the floor! Rose kicks at it as the lift doors open. Two more dummies crash halfway through the roof, hanging down, arms flailing madly. The lift door has opened below floor level, so the Doctor grabs Rose and shoves her up. Rose gets through the gap and helps the Doctor after her. He holds his sonic screwdriver against the lift buttons as one of the dummies reaches through the gap. The lift suddenly descends. Rose flinches, then looks back to see two ripped-off arms on the floor. "Oh my God, you killed him," says Rose. "D'you think?" says the Doctor. He picks up an arm and throws it to her. "Plastic."

The Doctor explains to Rose that they are living plastic creatures, controlled by a relay device in the roof. He intends to blow it up.

■ In the first three drafts, the Doctor brandishes three sticks of dynamite; this was changed in the readthrough draft to 'a 24-style bomb' referring to the very exciting US TV series (2001-14).

Once they're outside, the Doctor tells Rose not to tell anyone, and to run for her life. She races across the street – and the top of the store explodes.

■ In the first three drafts, Rose runs into Mickey in the street. "There you are!" he says. "I was stuck in the pub, where've you been? I wouldn't mind but I haven't got any money, can you lend me twenty quid?" He then sees the plastic arm. "That's handy, what's that for?" "… it came off," says Rose, before the shop explodes.

■ In the first three drafts, this was followed by a scene showing the police sealing the area off. We then see the security guard from earlier being interviewed ("I was having a cup of tea and the whole thing went bang!") and the camera tracks across to reveal a 'tall wooden blue box' in the background and Rose and Mickey on a bench with a WPC.

■ Due to that scene being cut, the shooting script does not actually specify that the TARDIS should be in the street as Rose runs off.

The Doctor (Christopher Eccleston) doesn't quite hold all the cards...

"I'd always planned it to be the Autons. If you'd asked me to write an episode in the 90s, it would have been Autons."

Rose returns home to find her mum on the phone. Mickey arrives and gives Rose a hug, then suggests they go to the pub. Rose doesn't want to go, but gives him the plastic arm to get rid of.

■ In the first draft, Jackie sees Rose approaching her flat with Mickey and goes to shout over the balcony, "She's back! She's alive!" We hear a voice from one of the other flats shout back, "God bless her!" Jackie shouts out, "Val, she's safe and sound!" and a second voice shouts back, "It's on the telly now!" Jackie shouts out, "She looks awful!" and a third voice shouts back, "Will you stop shouting?" Jackie responds by shouting, "I'll be up there in a minute and I'll do more than shout!" Rose then reaches Jackie, who gives her a fierce, tearful hug.

■ Also in the first draft, after Rose hangs up Jackie's phone, Jackie says, "Think about it though, you've got an angle. You foresaw the disaster, like you were psychic." "When did I do that?" Rose asks. "This morning," says Jackie. "You phoned me up, you said you were gonna be late, but not to worry cos you'd be all right. It's like you knew." "I didn't phone you," says Rose. "Yes you did," says Jackie. "About eleven o'clock," says Jackie. "I was in work, I didn't phone," says Rose. Jackie turns to Mickey and says, "She's in shock." "I didn't phone you!" protests Rose. The phone goes and Jackie answers it, saying, "Mystic Rose, they could call you…"

■ Davies later explained in **DWM** 356 that it was his intention that Rose's call home in *The End of the World* (2005) was received on the morning before Henrik's exploded, which is why Jackie mentions the lottery syndicate in that episode and doesn't refer to Rose's unemployment or the killer brides.

■ **DWM** asked Russell why this dialogue was cut. "It was a bit too clever. Though it was always 50/50, I don't remember any heavy discussions or traumas, I just lopped it out one day on a whim. Looking at it now, it's quite nice. Hey, I could have been timey-wimey before Steven Moffat! I suspect, in the end, I only cut it because I needed to lose a page in length as the production became more and more expensive. Except then we ended up with a first batch of episodes which were under-running, cos none of us knew how to time the running length! No-one on any drama anywhere knows how to time the running length…"

■ The BBC News 24 report on the television spells the shop name 'Henricks' – an understandable error, given that it is breaking news. The reporter's dialogue was added during ADR (Additional Dialogue Recording) and the footage is of the Cowgate fire in Edinburgh from 7 December 2002.

Mickey throws the plastic arm into a bin on his way home.

■ In the first draft, before he leaves, Mickey tells Rose he'll come round at half past ten the next morning to get Rose signed on.

■ The episode is unusual as most of it is told from Rose's point of view. **DWM** asked Russell why he'd taken this approach. ►

Rose (Billie Piper) has that 'don't want to get up for work' feeling.

Lunchtime with the boyfriend.

Rose looks for Wilson...

The dummies start to move!

"That's just instinct. I wish I could show you reams of research pointing me to that decision. But it just felt right to me, and I never considered it any other way. Jane Tranter did ask for more Doctor – which was fair enough, I could see her point of view. We talked about a scene just after Rose first goes to sleep, the first passage from night to day, where you could have opened with London at dawn, and the Doctor standing on top of a tall building, looking out over the city, in the way that Jack Harkness later did. But when I sat down to write, I couldn't even type it out. I can't write something I don't believe in. Because the episode is from Rose's point of view, it broke the grammar of the thing. You can't just drop moments like that in. And that's how good a boss Jane was. She wanted that scene, but if you said no, she listened.

"It's important to remember that Jane hadn't got me in to just revive *Doctor Who*. She wanted *my Doctor Who*. That's what she, and Mal, and Julie, and Phil said, again and again. And whether you like the end result or not, that freedom for a writer in this day and age is a magnificent thing."

The next morning, Rose wakes up with no job to go to.

- Jackie's suggestion that she stay in bed is not in the shooting script and was added during ADR.
- Eagle-eyed viewers will spot that Rose has a copy of *Nimrod* by Green Day on her bedside table.

When Rose gets up, her mum suggests she tries working at Finch's the butchers.

- Jackie's suggestions about Finch's and compensation were added in the third draft to emphasize the fact that with Henrik's destroyed, Rose doesn't have any means of support.

Rose hears a clatter from the cat flap. She investigates – to see the Doctor's face peering in.

- In the first two drafts, after Rose discovers the nails from the cat-flap on the floor, she calls to her mum, "We've got a cat." She goes into the living room to discover her coffee has been tipped over. "Is this it then?" she calls. "Stuck at home chasing cats all day." She hears a clunk from behind her, turns, but there is nothing there. Then she hears a skittering, scrabbling noise, as though something is running at ground level around the edge of the room. Rose tries to follow the noise, and a bag tips over by the settee as something runs behind it. Rose peers under the settee and we see her face from the point of view of something under the settee skittering from side to side. Rose leans in, peering closer, then there's a knock at the door and she goes to answer it.

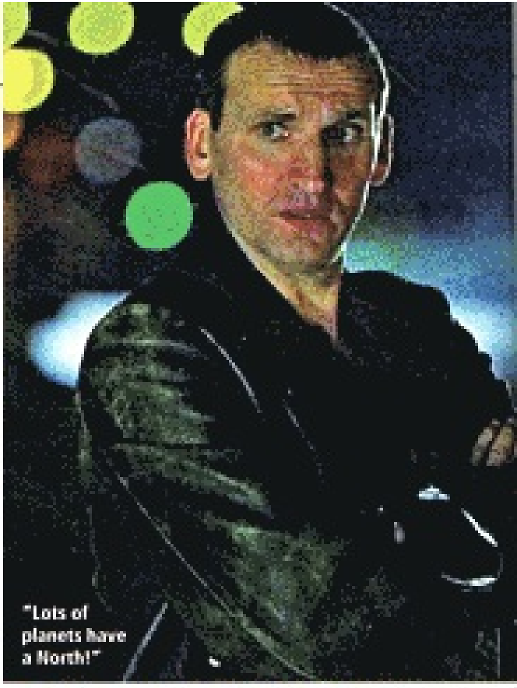
Rose orders the Doctor inside, explaining to Jackie that he's part of the inquiry. Rose makes him a coffee while he entertains himself in the living room.

- In the first draft, after Rose offers the Doctor coffee, she tells him "You'll have to make do, it's a bit of a mess – and if you see a cat, grab hold of it cos it's not ours." The Doctor picks a VHS tape off the settee. "There you go, anything good?" "Dunno, *EastEnders* and stuff," says Rose. "Oh yeah," says the Doctor. "I've seen that. Dirty Den. Have they brought him back from the dead yet?" "That was ages ago," says Rose. "I liked it when they *really* brought him back from the dead," the Doctor continues. "Pauline's voodoo spell. And they put his head on the bar of the Queen Vic, and then RoboPeggy kissed him and... that hasn't happened yet, has it?"
- Presenters Simon McCoy and Natasha Kaplinsky can be seen on the TV in an edition of BBC One's *Breakfast* from 16 August 2004.
- Following the earlier TV report saying there had been 'No fatalities' in the explosion, Rose confirms that Wilson's body has now been found.
- The Doctor reads *The Lovely Bones* by Alice Sebold (published 2002) in a couple of seconds, an ability established in *City of Death* (1979), and sings a line from *Luck Be a Lady* from the 1950 musical *Guys and Dolls* by Frank Loesser. *Heat* magazine provided a specially-mocked-up edition of the magazine using photographs of its staff.

- The Doctor saying "Look at the ears" as he looks in the mirror was added in the second draft, and could be taken to imply he has only recently regenerated. **DWM** asked Russell if this was meant to be the case. "Well, I hate being prescriptive here, cos sometimes, when I give an opinion on a scene, because I'm the writer and producer, it can become a fact. When I much prefer it if you make your own mind up. But enough time has passed now so, for the record... No, I do not think he'd just regenerated. If you have certain physical features like big ears, or buck teeth, you look at them and sigh at them every time you look in the mirror. And I think, if you'd had eight different faces, even if you'd been in this current form for a hundred years, you'd still mutter at them. So it was meant as a nod to the fact that he'd once had other faces. But I wrote the *Titanic* stuff and Krakatoa assuming that the Ninth Doctor had been around for a while. He doesn't act very post-regeneration, does he? He appears in command, waving a bomb. This is a man who knows himself, and has known himself for a while."

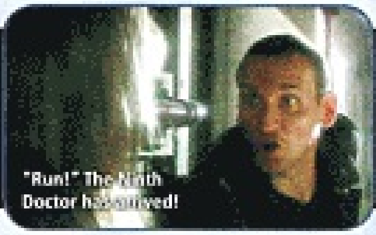
The Doctor asks Rose if she has a cat – and the dummy arm leaps out from behind the settee and tries to strangle him. Rose returns to the living room and thinks the Doctor is messing about, until the arm leaps at her. The Doctor disarms it with his sonic screwdriver.

- The cutaway scenes of Jackie drying her hair were not scripted and were shot as a 'pick-up' on 10 November.
- In the first two drafts the Doctor and Rose's encounter with the arm was more action-packed. After the arm grabs Rose's face, we cut to Jackie's bedroom, where she shouts, "And trauma, claim for trauma," before switching the hairdryer on. The Doctor and Rose pull at the arm, slamming into cupboards and knocking down shelves, while Jackie keeps blow-drying. They fall onto a table as Jackie sings to herself. The Doctor pulls at the arm and puts his foot into Rose's stomach to push – and the arm lets go. Rose is shoved into the kitchen as the Doctor flings the arm across the room. The Doctor runs to Rose and she slams the kitchen door shut on the scampering arm. It starts thumping against the door. "It's me, they're after me," the Doctor explains as he twists his sonic screwdriver. "And you've met me, so they've come after you, to get to me – but if I can find the right frequency..." "It hasn't even got eyes, how can it see us?" asks Rose. "I don't know, heat or sound," says the Doctor. "No, not heat, you've just boiled the kettle, must be sound, it's attracted to sound." At which point Jackie turns off her hairdryer and shouts, "I suffered an' all, I could claim." In the living room, the arm stands upright, hand on top, darting to and fro like a meerkat as Jackie talks about Arianna getting compensation off the council. Rose yells at her to shut up. "Well pardon me," shouts Jackie. "One more word and I'll come in there and clip you." She starts the hairdryer again – and the arm scuttles towards her bedroom. It's about to creep in when Rose grabs her mobile and rings the flat's landline. The hand halts, uncertain which way to go. The answerphone clicks on and Rose starts leaving a message; "This way, come over here, come on, find the phone, you vicious little five-fingered creeping little freak, crawl over this way, come on!" The plastic arm creeps over to the landline phone and



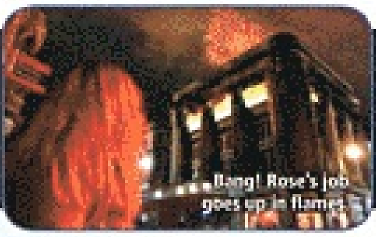
"Lots of planets have a North!"

> "No, I don't think the Doctor had just regenerated. He doesn't act very pos regeneration! He's a man who has know himself for a while."



"Run!" The Ninth Doctor has arrived!

The Doctor has a plan...



Bang! Rose's job goes up in flames.

Don't worry, it's 'armless.

grabs the receiver, just as the Doctor gets the right frequency. "That's it!" The kitchen door swings open and the Doctor and Rose fling themselves at the arm. Rose pins it down while the Doctor presses his sonic screwdriver against the palm of the hand until it stops moving.

■ In the first draft there's a brief scene after this where Rose appears in the doorway of Jackie's bedroom and tells her "I'm going out. Don't worry about the mess, I'll clean it up later."

The Doctor and Rose walk away from the estate. The Doctor explains to Rose that the arm only fixed on her because it was trying to track him down.

■ The two scenes of the Doctor and Rose walking down the stairwell and through the estate were added in the 13 October draft after the edited episode had been found to be under-running.

The Doctor explains that it was being controlled by thought control and that the dummies want to overthrow the human race.

■ In the first draft Rose then asks, "Is that your job then, stopping them, are you... police?" "No, I was just wandering past," says the Doctor. "I'm a long way from home." He waves the arm. "Anyway, now I've got this, I can trace the signal, so, thanks for the help. You were quite good, in a clumsy sort of way –"

■ A line where Rose suspects the dummies of being operated by terrorists was removed in the green draft.

■ Although this scene had been shot over the summer, it was re-shot in October as Davies and Eccleston were dissatisfied with the original version. Davies took the opportunity to tweak the script in the 13 October draft to make the Doctor and Rose more amicable and add a line referring back to the newly written 'the entire world revolves around you' discussion.

The Doctor takes Rose's hand and tells her he can feel the turn of the Earth, then tells her to forget him and go home.

■ In the first draft Jackie then appears on a walkway, yelling, "Have you seen this mess? What have you been doing? Rose, you get back here, right this minute!" Mickey then appears on another balcony on the opposite side, calling, "Oy, Rosey, you all right? He bothering you? I'm heading down!" The Doctor says to Rose, "Off you go" and she replies, "See you around, Doctor."

Rose goes to Mickey's flat and asks to use his computer.

■ In the first draft Mickey shares his flat with two other lads, who are in the living room watching telly and eating a Chinese takeaway. "Cover up, boys," calls Mickey as he leads Rose in. "There's a woman in the house. Hoomba!" Rose says "All right?" to the lads, and they grunt back, "Hoomba."

Rose uses Mickey's computer to look up the Doctor on the internet. 'Doctor' and 'Doctor living plastic' give too many results, but 'Doctor blue box' takes her to a website with a picture of the Doctor. 'Have you seen this man? Contact Clive!'

■ In the shooting script, Rose searches Google rather than the fictional *search-wise.net* (which is still active as a 'prop' website). Most of the sites glimpsed are real, save for the Living Plastic Creations of Dr Rhenborg (the *Doctor Who* universe's equivalent of Dr Gunther von Hagens?). Clive's site is still active and can be found at *www.whoisdoctorwho.co.uk/index1.shtml*

Mickey drives Rose to Clive's address. He suspects Clive might be an "internet lunatic murderer."

■ This scene was cut in the second draft and reinstated in the third.

Rose knocks on the door and it is opened by Clive's Son (Adam McCoy). He calls for his dad, Clive (Mark Benton) who waves to Mickey and assures Rose he is not a murderer. Clive's wife Caroline (Eli Garnett) is amazed that someone who has read a website about the Doctor is a 'she'.

■ A joke playing on the preconception that enthusiasts for the Doctor, even in the *Doctor Who* universe, tend to be male. Thankfully, this preconception isn't as accurate as it once was.

Clive shows Rose into his shed and tells her that the 'Doctor' crops up in political diaries, conspiracy theories, even ghost stories.

■ In the first draft, after Clive mentions his fears about people intercepting his emails, Rose asks him how he knows she isn't one of those people. "You say you've seen him," Clive replies. "The Doctor, and the blue box. Was he carrying anything, a device, or...?" "Um," says Rose. "He's got this sort of metal tube thing, it sort of... chirps." Clive closes his eyes and exhales, blissful. "Did I pass the test?" Rose asks. "Absolutely," says Clive.

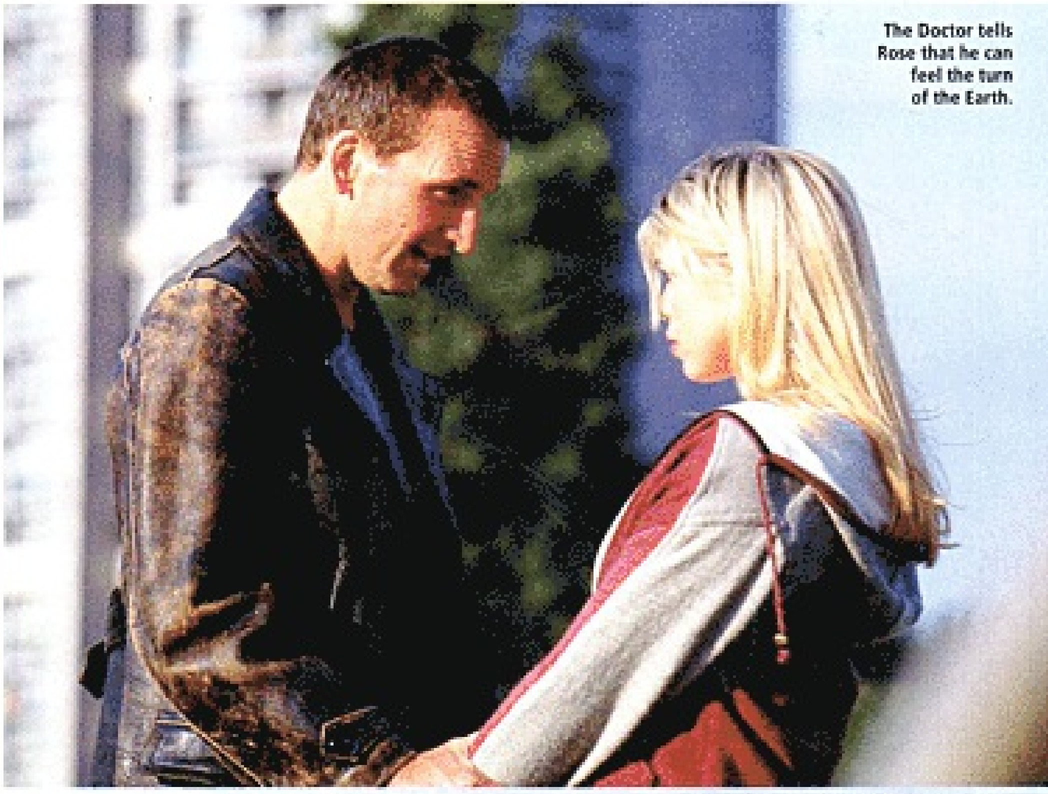
■ **DWM** asked Russell if they might have got away with including photos of old monsters in Clive's collection. "Yes, easily, I suppose. Although what would Rose have made of those? She'd have asked what they were. And frankly, Clive would have seemed more of a lunatic, had he explained. It's nice for Rose to leave that scene with doubts and forebodings, no matter how much she tries to dismiss Clive out loud. So adding those sort of props would have pleased the fan, but diminished Rose. Plus, it opens a can of worms which *Doctor Who* has never sorted out. It would have introduced a world in which the Cybermen did once invade through the sewers, the Loch Ness Monster did rise up from the Thames, Mondas did appear in 1986. D'you see, this has always been contentious, the question of *Doctor Who's* relationship with the real world. Is it real or is it not? We can throw in bits of dialogue like Sylvester McCoy's reference to the Zygon Gambit, or huge concepts like Matt Smith's Crack in Time, but there will never be a proper answer. Because there is no answer! And I think that queasiness, between what's real and what's fiction, is part of the genius of *Doctor Who*. That's what makes it wonderful. It's never sure what it is, so therefore, it can be anything. But you'll appreciate, I'm sure, that's highly advanced *Doctor Who* theory, while *Rose* existed to be a primer. Rose and the audience should leave Clive's shed nicely spooked, not rattling with continuity and doubts about the nature of reality!

"Of course, we discussed including photos of other Doctors. Again, that was in, and out, then in again, we said yes, no, yes, no, for months... We left them out in the end. But again, that was only 50/50. As with all the decisions in this episode, we opted for simplicity."

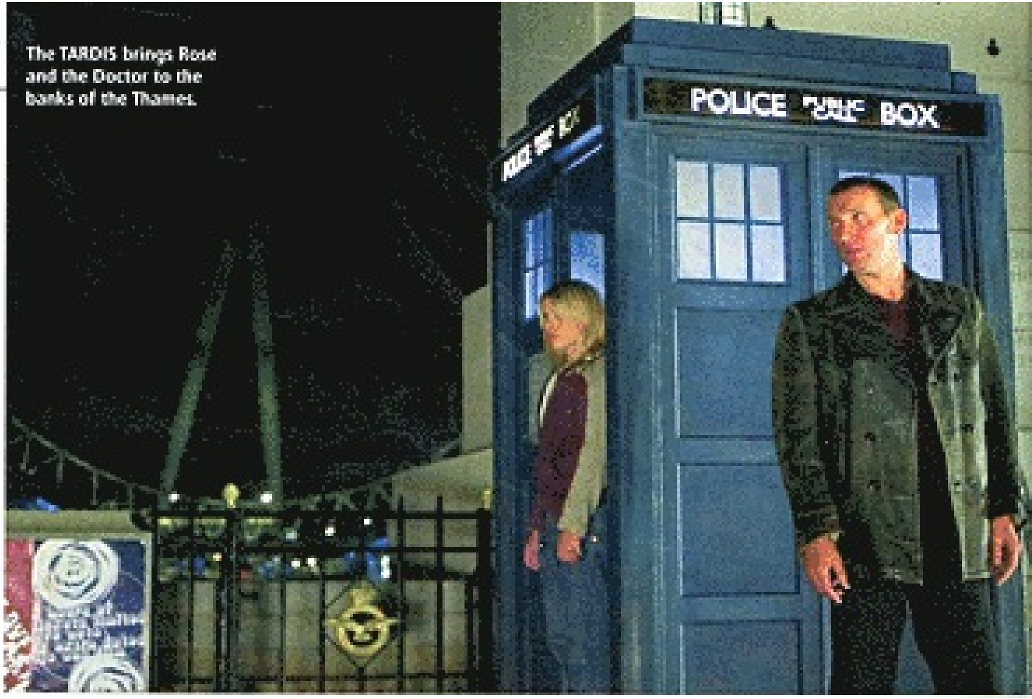
Clive opens a file and shows Rose a photograph of the Doctor watching Kennedy's motorcade on 22 November 1963.

■ President John F Kennedy was travelling through Dallas, Texas when he was fatally shot by Lee Harvey Oswald (according to the investigation by the Warren Commission). In *Doctor Who* it has been partly attributed to the proximity of the Nemesis comet (in 1988's *Silver Nemesis*) and the Teselecta rewriting history (in 2011's *Let's Kill Hitler*). In spin-off media, the time-paradoxical explanation is revealed in the Virgin Publishing novel *Who Killed Kennedy?* (1996) (which uses the same photograph of Kennedy on the cover!) while the Big Finish audio adventure *1963: The Space Race* (2013) bases a cliffhanger around the fact that Kennedy's death means he will not be able to rescind an order to fire a missile at a US space rocket piloted by the Doctor.

■ President Kennedy's appearance also acts as a subtle reference to the beginning of *Doctor Who*, as the news of his assassination overshadowed the ►



The Doctor tells Rose that he can feel the turn of the Earth.


The TARDIS brings Rose and the Doctor to the banks of the Thames.

broadcast of the very first episode, *An Unearthly Child*, the following day.

The original undoctored photograph was provided by Corbis UK and can be viewed at *www.corbisimages.com*, stock photo ID BE032201.

In the shooting script, Clive's file is *File 9*, a subtle reference to the Doctor's incarnation number, a detail not apparent on screen.

Clive takes out another photograph, of the Doctor with the Daniels family, who cancelled their trip on the *Titanic*.

The photograph is a composite of one of Edwardian holidaymakers in Ireland, which can be viewed at *www.gettyimages.co.uk*, editorial number 2664674, placed in a dock setting alongside a specially taken photo of Christopher Eccleston.

The Doctor mentions travelling on the *Titanic* in the following episode, *The End of the World*, claiming he ended up "clinging to an iceberg"; if this is a reference to the same trip, maybe the Doctor took the Daniels' place on the ill-fated vessel? For more information on the *Titanic's* appearances in *Doctor Who*, see *The Fact of Fiction* for *Voyage of the Damned* in **DWM** 481.

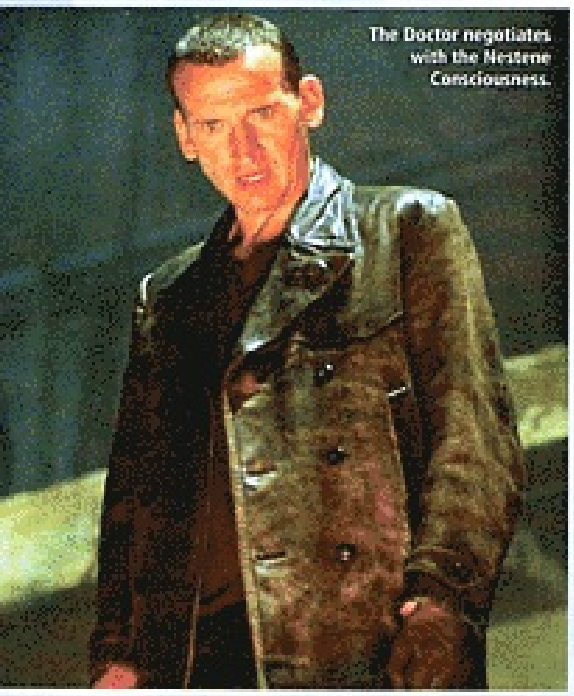
Finally, Clive shows Rose a drawing of the Doctor "washed up on the coast of Sumatra."

Clive says the drawing is from the night that Krakatoa exploded; the eruption actually began around 1pm, local time, generating a tsunami that hit Sumatra five hours later.

The most violent part of the Krakatoa eruption on 26 August 1883 devastated the region with a combination of tsunamis, clouds of hot ash and pyroclastic flows, with an official death toll of 36,417. In *Doctor Who*, the Third Doctor recalls being present at the eruption in *Inferno* (1970) while in *The Sarah Jane Adventures: The Lost Boy* (2007) we learn that a Xylok was freed during the eruption.

A wheelie bin rumbles towards Mickey's car. Mickey investigates and opens the bin, to find it empty. But his hands are stuck to the lid, and it drags him inside!

The bin's burp was unscripted and added in post-production. **DWM** asked Russell about this controversial scene. "The burping bin is hilarious. Still makes me laugh. And it's important to point out, we wanted five-year-olds to watch this brand new show. Little kids, hooting at a burp. It was absolutely right. Best of all, I know there are some people who are still cross about it, to this day. I have made them angry over a burping bin for ten years now. Oh, I win. I so win! I love it when people seethe, I enjoy warming my hands on them."


The Doctor negotiates with the Nestene Consciousness.

> "We wanted five-year-olds to watch. Little kids hooting at a burp! I've made some people angry over a burping bin for *ten years!*"

Clive tells Rose he thinks the Doctor is immortal and an alien from another world.

In the first draft, he also mentions that "Some say the Doctors are a religious sect. Some say 'doc-tah' is a Malaysian word for catastrophe." In this draft, the scene is followed by a brief scene of Rose sympathising with Caroline, who is shifting bricks in a wheelbarrow in the back garden.

Rose returns to find Mickey sitting in the car in a bright, smiley mood. She thinks Clive is a nutter and suggests they go for pizza. Mickey grins and speeds away.

In the first three drafts, this scene was followed by a scene of Mickey leading Rose to a restaurant. "We're not going in there," Rose protests. "It's like five quid a starter, I'm out of a job, how we gonna pay for it?" Mickey smiles. "Plastic."

DWM asked Russell if it was deliberate that the audience should know Mickey has been replaced, while Rose is oblivious. "Well, it's funny, that bit, cos science-fiction fans get puzzled by it. But in reality, you don't sit there and think, 'My boyfriend must have been replaced by a plastic substitute'. You would never, ever think that. So I think it's a lovely bit of fun. It gives you a rare chance to be ahead of Rose, which means the narrative is shifting, slowly, over to the Doctor."

In the restaurant, Mickey is fixated on the Doctor, asking Rose how she met him, what he's planning, how much he knows, and where he is.

In the shooting script, after calling Rose "Sweetheart, babe, darling, sugar" Mickey twice continues with "Non-specific term of affection", not heard in the finished programme.

In the first three drafts, Rose realises something is amiss with Mickey as, while he is talking, his left eye bulges, pops out, and falls into the soup! He doesn't even notice, and his skin instantly closes up, smooth from eyebrow to cheek. Rose stares at him, frozen in horror. Mickey looks down and sees his eyeball staring up from the soup. He takes it, licks it, and pops it back in. "That's the trouble with these new jobs," he says. "All style and no substance. Still, at least we can cut to the chase. Where's the Doctor?"

Although it is not mentioned or visible in the broadcast episode, script editor Elwen Rowlands gave the restaurant the name Tizzano's after the painter Titian, inspired by his painting of Salome holding the decapitated head of St John the Baptist.

The Doctor is standing right next to him, posing as a waiter and holding a bottle of champagne. He fires the cork into Mickey's forehead. Mickey absorbs the cork and spits it out. His hands turn into chisels and he smashes the table in half. The Doctor grabs him and pulls off his head!

In the first three drafts, because Rose has just seen the grisly business with the eyeball, she asks the Doctor, "What have they done to him?" and he replies, "That's not him." This was replaced in the readthrough draft with the Doctor "toasting the happy couple."

Rose sets off a fire alarm and the diners flee the restaurant, while the Doctor and Rose run through the kitchen, chased by headless-Mickey-chisel-hands. They emerge into a yard and the Doctor locks the door behind him. But it won't remain shut for long. The gate out of the yard is locked and Rose begs the Doctor to open it using "his tube thing". Instead, he enters a police box standing nearby.

In the first draft, after the Doctor suggests they go into the police box, Rose replies, "Oh, that's gonna stop him! Never mind old killer-paddle-hands, we're safe inside a wooden box! What is it with you and that thing, d'you cart it round everywhere?" Mickey's disembodied head tells the Doctor "You're so gonna die," so he bangs it against the TARDIS.

and it goes "Oy!" The Doctor then says, "Rose. I'll see you inside," and steps into the TARDIS.

Rose follows the Doctor inside –

■ – into the TARDIS, described in the shooting script as a 'big, wide, wonderful room', where the Doctor is 'busy at a central six-sided console, which is a jam of all sorts of technology, big old 60s' buttons and futuristic devices. And around that, high above, the shine of epic, alien design, the whole place humming with suppressed energy.'

■ In the first draft the console is described as including 'old switches' and 'some Victorian brass valves' and there is a description of the control room: 'The edge of the room is flanked by tall, shining metal panels, studded with circles. The panels are free-standing; behind them, in the gaps, in darkness, are hints of brickwork, spiral stairs, wood, girders, all sorts of wild, dark shapes; like the central area is a cradle, holding back chaos. The room hums softly, channelling massive energy.'

■ In the broadcast episode this reveal is saved until the second time Rose enters the TARDIS.

Rose steps back out into the yard, circles the police box, and runs back inside.

■ The idea of Rose circling the TARDIS was an unscripted addition suggested by director Keith Boak.

■ In the first two drafts, Rose runs into the TARDIS as the metal door falls down and headless-Mickey-chisel-hands staggers out. This was changed in the third draft to just a glimpse of a chisel hand to avoid the need to repeat the headless-Mickey effect at this location.

Rose shuts the door behind her. The Doctor assures her "the assembled hordes of Genghis Khan couldn't get through that door."

■ Referring to an unseen encounter. Genghis Khan (1162-1227) united the tribes of Northeast Asia to found the Mongol Empire, which invaded and ruthlessly conquered most of Central Asia and China. The Doctor did meet Genghis Khan's grandson, Kublai, in *Marco Polo* (1964) while in *The Dæmons* (1971) he recalls Genghis Khan as an example of a tyrant.

■ Attentive viewers may notice that when Rose enters the TARDIS the entrance handrail to her right is missing, having been removed to allow a camera to follow her through the doors and track across to reveal the control room. Fortunately the handrail reappears by the end of the scene.

The Doctor connects Mickey's head to the console to trace the source of its control signal.

■ In the first draft, the head keeps speaking, asking the Doctor. "Oh yeah, and then what?" "None of your business," he replies. "Who put you in charge?" says the head. "You're not kidding me, Mister Doctor Man, there's nothing human about this place, so what's it matter to you?" "Do me a favour," says the Doctor. He whirrs his sonic screwdriver and the head's mouth is replaced by flatness. The speechless head is furious, rolling its eyes and frowning.

The Doctor admits to Rose that he is an alien and they are standing in an alien craft, the TARDIS.

■ Christopher Eccleston spells out the acronym with the D standing for 'Dimension' rather than the scripted (but possibly not quite as correct) 'Dimensions'. ('Dimension' is what Susan says the D stands for in *An Unearthly Child*, and she says she made up the name so she's more likely to be correct than Vicki, who claims it stands for 'Dimensions' in *The Watcher*, the first episode of *The Time Meddler* broadcast in 1965).

■ In the first draft the Doctor continues "– and I'd be happy to tell you more but I'm really in a bit of a rush."

The disembodied Mickey head melts but not before the Doctor has followed its signal in the TARDIS. He runs outside and Rose goes after him – emerging onto the London Embankment.

■ The Doctor's explanation that "the headless thing" has also melted was added in the third draft.

Rose worries about telling Mickey's mother that he's dead and accuses the Doctor of forgetting him.

■ In the first draft the Doctor responds to her by saying, sadly, "Yeah. Sometimes I just... Oh, there was that other man too, the one who died in the shop, Wilson, what about him?" "What about him?" asks Rose. "Exactly," says the Doctor, savagely. "Oh, cheap shot," says Rose. "But accurate," says the Doctor.

Rose asks the Doctor why he sounds like he's from the north. "Lots of planets have a north."

■ An exchange added in the second draft.

The Doctor explains that the Nestene Consciousness wants Earth after its protein planets were destroyed in the war.

■ The first reference to the Time War, which we'll learn more about in *The End of the World* and eventually witness in *The Day of the Doctor* (2013).

■ The Doctor says the Nestenes want 'toxins' – he is referring to 'environmental toxins' such as industrial pollutants rather than the word's correct definition which refers to naturally-occurring poisons (pedantically, he should've said 'toxicants').

The Doctor has come prepared, with a glass tube of Antiplastic. But first he has to find the Nestene Consciousness' transmitter.

■ In the first draft the Doctor explains that the Antiplastic is "an aggravated physicochemical poly-acidic synthesis –" before Rose interrupts, "Antiplastic, I get it."

WHERE ELSE HAVE I SEEN...?

MARK BENTON

(1965-)
Clive
TV appearances include *Barbara* (1999-2003) as Martin Pond; *The Second Coming* (2003) as Johnny Tyler; *Early Doors* (2003-04) as Eddie; *Christmas Lights/ Northern Lights/City Lights/Clash of the Santas* (2004-08) as Howie; *Scoop* (2009-11) as Max de Lacey; *Waterloo Road* (2011-14) as Daniel Chalk.
Film appearances include *Career Girls* (1997) as Ricky; *Topsy Turvy* (1999) as Mr Price; *The Imaginarium of Dr Parnassus* (2009) as Dad.

GRAHAM NORTON

(1963-)
Himself
Other unscheduled *Doctor Who* appearance *The Time of Angels* (2010).
TV appearances include *Father Ted* (1996-98) as Father Noel Furlong; *Robbie the Reindeer in Close Encounters of the Herd Kind* (2007) as Computer; *Doctor Who Live: The Afterparty* (2013) as himself.
Film appearances include *Another Gay Movie* (2006) as Mr Puckov; *I Could Never Be Your Woman* (2007) as Taylor.

It will need a huge, metal, circular structure, like a wheel. Like the London Eye, right behind him.

■ At the time, the London Eye (*aka* The Millennium Wheel) Ferris wheel was a fairly recent addition to the London skyline, having been raised in 1999 and opened to the public in March 2000 to coincide with the millennium celebrations.

■ Russell T Davies was worried that the inclusion of the London Eye was a bit daft (and offered to cut this scene when the first draft was found to be over-length) but was persuaded to keep the scene in as Julie Gardner's husband Jeremy found the idea amusing.

The Doctor and Rose sprint across Westminster Bridge. The Doctor warns Rose that plastic all over the world is about to come to life.

■ The shooting script simply states 'A bridge across the Thames', not specifying Westminster Bridge (familiar to *Doctor Who* fans for its iconic appearance in *Day of Reckoning*, the third episode of *The Dalek Invasion of Earth* (1964)).

■ The Big Ben clock gives the time as nearly 10.30pm; this, along with the appearance of a night bus, suggests that Jackie's late-night shopping is very late-night indeed! In the shooting script, this scene is set at 7pm exactly (the script gives times for each scene).

■ The Doctor tells Rose that the Consciousness has the power to make any piece of plastic come to life, an advancement on *Spearhead from Space* and *Terror of the Autons* (1971) where it could only activate plastic it had manufactured.

■ The idea of Nestenes utilising breast implants had previously been explored in the BBC Books novel *Synthespians™* published in 2004 (but after the script for *Rose* had been written).

■ In the first draft, when they arrive at the Eye, Rose says, "Good headline. Aliens Built The London Eye." "Don't be so thick," the Doctor tells ►

A strange blue box...

A rubbish bin bites back!

The Doctor pulls off the plastic Mickey's head!

The TARDIS is revealed!

The glass breaks! All over London, shop window dummies spring to life.

> **"I've never known a shoot before or since which required such tight scheduling. We didn't have ten minutes to spare!"**

her. "They've just used it, that's all. And it's ready to transmit. They've almost achieved maximum distribution, the plastic's all across the world."

The Doctor says the Consciousness must be somewhere under the Eye. Rose spots a hatch by the water's edge and they climb down through it.

■ The shots of the Doctor and Rose walking down to the hatch and opening it were an unscripted addition; in the script, they just see a grille 'with light and smoke rising up' and we cut to them entering the lair. The hatchway was added on location at the base of the steps.

■ In the first three drafts, after the Doctor says, "Still, we've found the transmitter, so the Consciousness must be –" there is jump cut to him slamming back a metal plate on the pavement as he says, "– underneath." Then 'from the depths, an ominous rumble. Smoke spirals up.'

In the underground lair the Doctor and Rose discover a huge vat filled with churning liquid. This is the Nestene Consciousness.

■ In the shooting script the lair is described as 'a dark, greasy metal chamber, all riveted dirty steel, like the guts of a battleship', containing 'a huge vat of thick, churning liquid, like molten steel, glowing yellow, with streaks of violent red and orange.'

The Doctor announces that he seeks an audience according to Convention Fifteen of the Shadow Proclamation.

■ The Doctor would eventually visit the Shadow Proclamation in *The Stolen Earth* (2008).

■ In the shooting script, after the Doctor enters the lair, two dummies step forward on a distant gantry, one male, one female, both wearing sharp black suits. After the Doctor asks permission to approach the male dummy bows and indicates the stairs leading down. This scene was extensively reworked in the salmon draft (dated 17 August, six days before shooting of this sequence began).

■ In the salmon draft the scenes of the Doctor and Rose running across the bridge, arriving at the London Eye, and entering the hatch were cut (even though they had already been shot) and were replaced with a single scene in the TARDIS. "Where are we going?" Rose asks. "Where d'you think?" the Doctor replies. "Underneath the London Eye, I'd say about forty metres down. Forty one point three six, to be precise, here we are!" After they land, the Doctor is suddenly serious. "You don't have to come with me", he says. "It's a bit too late to run away," says Rose, and they head to the doors. In this draft, the TARDIS lands in the lair so the reveal that the Consciousness has acquired the TARDIS (which had been in every previous draft) was cut, along with it being the reason for it commencing its invasion.

■ The next day, in the buff draft (dated 18 August) the running-across-the-bridge and London Eye scenes were reinstated and the TARDIS scene was cut. The reveal that the Consciousness has acquired the TARDIS, and it identifying it as superior technology were also reinstated.

■ Following the script meeting on 18 May Russell T Davies added the Doctor's line "I'm not here to kill it. I've got to give it a chance" in the second draft in order to clarify the Doctor's motivation.

Rose discovers Mickey, terrified and huddled on a gantry. The Doctor explains that the Nestenes kept him alive to maintain the copy.

■ An explanation from the first draft which was cut from all successive drafts until it was reinstated in the buff draft. In the first draft, after the explanation, Rose says, "And you didn't even mention it?" and the Doctor replies, "Oh, that's right, great big vat of invading plastic, but no, have a go at me. D'you mind? I'm busy!"

The Doctor addresses the Consciousness and asks, with the greatest respect, that it shunt off.

■ In the first draft, the Consciousness is a disembodied voice with 'harsh, wet alien vowels, like whales tumbling through a cathedral.' In the May meeting it was decided to make the Consciousness scarier by giving it a face, as described in the shooting script; 'A huge blister forms on the surface of the vat. And the blister stays inflated, settles into the shape of a face – huge, many metres across – flat on the horizontal, staring up. It's a rudimentary, blank face, blind eyes, like a basic dummy's features, but the mouth can move, talk.'

■ In the meeting there was some discussion about why we couldn't understand the Consciousness, with Davies explaining that the scene is experienced from Rose's POV (and it's not until *The End of the World* that the TARDIS' telepathic field starts translating for her).

■ In the first draft, instead of the Doctor's "This planet is just starting" speech, he asks the Consciousness, "Answer me this. How d'you want history to remember you? As a fine and rare intelligence? Or a genocidal intergalactic criminal?" The Consciousness burps a reply. "That's irrelevant," says the Doctor. "There's a thousand empty planets out there, if you want dioxins, then create the industry yourself."

Two dummies emerge from the shadows, grab the Doctor, and discover the tube of Antiplastic.

■ This part of the scene was simplified in the salmon draft due to the limited shooting time available at the location. In the shooting script, after the Doctor tells the Consciousness to "Just go," we cut to Rose and Mickey. Mickey whispers, "Is that it? Oh we're so dead, it's gonna slaughter us." "No, it's all right," Rose says. "We don't stand a chance," protests Mickey. "He's got this Antiplastic," Rose tells him. "He can kill that thing, if he has to." "Really?" says Mickey with a smile. "Thanks sweetheart/darling/babe." He then shouts down to the Consciousness with 'strange alien vowels'

The penny finally drops for the Doctor.

The Autons break out!

Three brides on the attack.

Rose runs... into adventure!

Mickey Smith (Noel Clarke) in the Nestene lair.

scripted as "Col ta snee fess kay rrrroe!" in the yellow draft) and the two dummies behind the Doctor walk forward, grab him and discover the tube of Antiplastic. The Doctor shouts to Rose, "What the hell was that?" "It wasn't me," protests Rose, indicating Mickey. "It was him". "See ya," says the fake Mickey. He winks and melts through the gantry floor. Rose is horrified, and then suddenly a panel behind her shoots up and another Mickey tumbles out onto the gantry, like he's been thrown out as junk. "Is that him, is that the real one?" Rose asks, grabbing the new Mickey. "This one smells. Blimey, this one stinks, that's him! He's alive!" "Oh well that's all right," says the Doctor. "World ending, no Plan B, but don't worry, cos Mickey Smith's alive! What d'you want, a party? Fireworks? The police white-helmet motorcycle display team riding past in a pyramid?"

■ **DWM** asked Russell about this missing moment. "We had trouble with the schedule, so anything spare had to go. Every shot had to be planned down to the tiniest detail. I've never known a shoot before or since which required such tight scheduling, we didn't have ten minutes to spare in there, and it was so expensive that we could never go back. I mean, look what a vast space it is – even though *Doctor Who* since then has learnt to fly and expand, it's still rare, to shoot in a space so massive. And I really miss that bit with Mickey. It's the only sequence I can still remember as being missing, it was such a nice little beat. But an FX shot like that would've added at least two hours to the shoot so it had to go. Damn."

The Doctor tells the Consciousness he wasn't going to use the Antiplastic, that it was just insurance. The Consciousness responds by slamming on a light in the topmost level, revealing the TARDIS!

■ ...and a boom microphone.

■ In the first three drafts, the TARDIS is revealed by being 'lowered down on to the gantry on Rose's level, across the chamber from her. It's standing on a metal platform, suspended by clinking chains.'

■ How has the TARDIS got here? Presumably the lair has an entrance on the other side of the river, so while the Doctor and Rose were racing across Westminster Bridge, the Consciousness sent two dummies up to retrieve it.

Now the Consciousness has identified superior technology, it will start its invasion!

■ One of the notes Russell T Davies received on his first draft was that the threat felt quite localised and he could do more to heighten the global scale of the threat. **DWM** asked him if this could've been an opportunity for Trinity Wells to report on plastic coming to life, Stateside. "Well, for a localised threat, it does have the London Eye broadcasting across the entire city! But you're right, it's interesting that I didn't go down my usual route – because I didn't just use those worldwide reporters with *Doctor Who*, I'd done that stuff earlier with *The Second Coming* (2001). I think, with hindsight, I was pacing myself. Bear in mind, this story was being planned in consideration not just with Episode 2, but with 4 and 5 in the same recording block. And the whole point of Episodes 4 and 5 [*Aliens of London/World War Three*] is that the threat goes worldwide: the Slitheen aim for Big Ben, in daylight, with a souped-up pig, to put the whole of Earth on Red Alert, to get the nuclear codes. And bigger than that, we are meant to feel the world change, and humanity change, as we come to terms with the existence of alien life. That changing world is a fundamental part of my concept for the whole series. So here, in *Rose*, the international reports would have just been a side-show. They'd have been almost thrown away. I was saving them for when the worldwide perspective became central. That said, you can never get enough Trinity Wells – where is she, Steven, what have you done to her? – so with hindsight maybe I should've just gone for it."

Rose phones Jackie, telling her to go home, but as the Consciousness sends out the activation signal, the phone signal breaks up.

■ The scene with Jackie underwent various revisions; in the first draft after shopping she intends to pop round to Claire's, in the second draft she tells Rose "I hope you've cleaned up after that cat" and in the third draft the call ends with her saying "I'll see you later, we'll have that paella."

■ In the shooting script Jackie collects the form from the police incident room set up near the remains of Rose's shop; this was changed to a police station in the pink draft.

■ This scene establishes that in the *Doctor Who* universe there is a Queen's Arcade in central London with its own tube station.

The London Eye pulses with light.

■ The shooting script indicates there should be a shot of tourists 'staring up, awestruck', not included in the finished programme. In the first two drafts the tourists then start to run, panicking as lightning bolts whiplash all around them, burning the ground.

■ The shooting script describes it as being like the 'RKO transmitter', referring to the radiating antennae logo used by RKO Pictures from 1929 to 1957.

Clive is out shopping with Caroline and his son. The shop window dummies start to move, and one shatters the window glass with its hand.

■ Reprising a similar sequence at the end of *Spearhead from Space*, where unfortunately the budget didn't stretch to a shot of a shattering window. The shot of the glass breaking was stipulated in the shooting script. "It was a great personal moment to see it actually happen," says Russell T Davies on the DVD commentary.

■ In the shooting script, all these scenes are given as 'EXT. CITY SHOPPING STREET' rather than an indoor shopping centre, which was suggested by producer Phil Collinson to make shooting easier.

■ In the shooting script, this scene is followed by a scene in the underground lair where the Doctor shouts at Rose to run; this sequence was moved to the beginning of the next lair scene.

Jackie sees three dummies emerging from a children's shop. Clive realises the stories he's read are all true, as one of the dummies prepares to shoot him.

■ 'And Clive's so sad, because he knows what happens next' is how the moment is described in the shooting script. The production team were initially cautious about depicting death so Clive's demise takes place off-screen (the shooting script later ►

Mickey is paralysed with fear, but Rose has a plan to save the Doctor...

specifies that we see shots fired, but not the actual impact). The shot of Clive's wife and son reacting to his death was an unscripted addition.

■ The dummy's hand opens and its weapon fires with the same sound effects as in *Spearhead from Space*.

Rose and Mickey run to the TARDIS as the Doctor struggles in the grip of a dummy.

■ In the shooting script, Rose and Mickey run to the rusty door by which Rose entered the lair; Rose then runs back down the stairs, while Mickey waits in the doorway. Rose and Mickey running to the TARDIS (and Rose realising she hasn't got a key) was a late revision made in the salmon draft.

■ Rose's line "The stairs have gone" and Mickey's line "We're going to *die*!" were added during ADR (and Rose's other line was changed from "I haven't got a key" to "I haven't got the key").

■ How does Mickey know that the TARDIS offers a means of escape? After all, he seems determined to cling onto it. Presumably either when he was being used to maintain the duplicate of himself he was somehow telepathically linked to it – or the Consciousness detected the TARDIS landing on the Embankment (via a nearby plastic bin?) and relayed the Doctor and Rose's conversation into its lair (which would also explain how the Consciousness found the TARDIS and how it knew about the Anti-Plastic).

Caroline and Clive's son run through the shopping centre past Jackie, who flees outside.

■ Due to the change to an indoor location, this sequence differs considerably from the shooting script which includes a man with 'a child dummy clinging to his back' and a 'phalanx of dummies' walking down the street. The first appearance of the bride dummies was scripted to take place here, rather than in the next Jackie scene.

Rose and Mickey huddle by the TARDIS.

Jackie escapes onto the street. A taxi skids to a halt and she hides behind it – but three bride dummies smash through the shop window behind her.

■ In *Love & Monsters* (2006) we discover that Elton Pope was also on this street during the invasion, in a sequence mixing new material with footage shot for *Rose*.

The Doctor looks up at Rose as the Nestene Consciousness (Nicholas Briggs) says "Time Lord."

■ A line not in the shooting script, added during ADR (Davies added the line on 26 November, because he felt that otherwise nothing was happening in the scene).

Jackie tries to flee from the dummies but a bus is in her way.

■ At this point, due to the fast cutting between the lair and the street, the broadcast episode doesn't strictly follow the shooting script, with the unscripted "Time Lord" scene created by splitting the subsequent 'Rose steps forward' scene into two parts.

Rose steps forward.

■ Mickey's line "Just leave him!" replaces the scripted "Rose, don't, leave him – !"

■ On the DVD commentary Davies laments that there are no shots of the Doctor's feet to make it clear he is being pushed towards the vat and that the climactic sequence is too long (because the episode was under-running there wasn't the opportunity to edit it more tightly).

Rose grabs an axe and uses it to release a chain. She swings down to the lower level on the chain, as the Doctor hurls the dummy holding him into the vat, then she knocks the other dummy – and the Antiplastic – into the vat. The Consciousness howls in pain.

■ The cutaways to shots of the bride dummies' hands opening were an unscripted addition made during the edit, while a scripted scene of the bride dummies twitching after the Antiplastic has fallen into the vat was cut.

■ The shot of the London Eye ceasing to broadcast was also an unscripted addition.

The bride dummies don't shoot Jackie. Instead they, and all the other dummies, twitch and turn in confusion. The Doctor, Rose and Mickey escape into the TARDIS which dematerialises as the lair explodes.

■ In the first draft, the Doctor tells Mickey "Get in" and he replies "Don't touch me, you freak –"

■ In the shooting script, Rose stops in the doorway of the TARDIS to look down at the Consciousness. 'The face-bubble dissolves, the vat boiling and bursting. Dying. Screaming, as it turns a pure dazzling white. Rose smiles. Gotcha!' After the TARDIS has gone 'the molten plastic grows, filling the screen with white'.

■ The stage direction that the Doctor should unlock the TARDIS door was only added in the salmon draft; all the previous drafts had overlooked this detail.

In the street, the dummies clatter to the floor. The TARDIS lands in an alleyway and Mickey runs out, terrified. Rose phones Jackie, who warns her daughter not to go out of the house.

■ In the first draft, after Mickey runs out of the TARDIS he cries "...it's bigger on the inside!" "That's what you promised me on our first date," says Rose. This innuendo was cut as it was felt to be 'too much for teatime'.

■ The cut back to Jackie reacting to Rose hanging up was an unscripted addition.

■ To publicise the show, as well as Clive's website, the BBC set up a UNIT website (which is still active, at *www.unit.org.uk*). According to the site, the London Incident occurred on the 26 March (the date of the episode's broadcast), and the dummies were either disguised members of a terrorist coalition or specially modified robots.

Rose reminds the Doctor that he'd be dead if it wasn't for her. He thanks her, then invites her to join him travelling in the TARDIS.

■ In the first draft, Rose tells the Doctor "You were useless in there. You didn't even have a plan," to which he replies, "Yes, I did. And she worked."

Rose turns him down, she has to look after Mickey. The Doctor enters the TARDIS and it vanishes.

■ The shooting script specifies that this should be the moment where we see the TARDIS dematerialise for the first time, rather than when it leaves the lair.

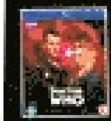
The TARDIS reappears and the Doctor leans out. "By the way, did I mention? It also travels in time." Rose thanks Mickey, gives him a kiss, and runs into the TARDIS.

■ 'as the almighty shriek of the cliffhanger music scorches in and accelerates her through the door... Into adventure.' is how the shooting script describes it. **DWM**

> **"In *Rose*, having international reports would have been just a side-show – almost thrown away."**

Jackie Tyler (Camille Coduri) makes a frantic call to her daughter.

FURTHER INFO



BLU-RAY
(upscaled standard definition)
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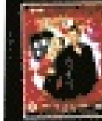

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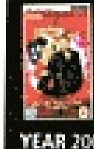

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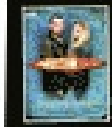
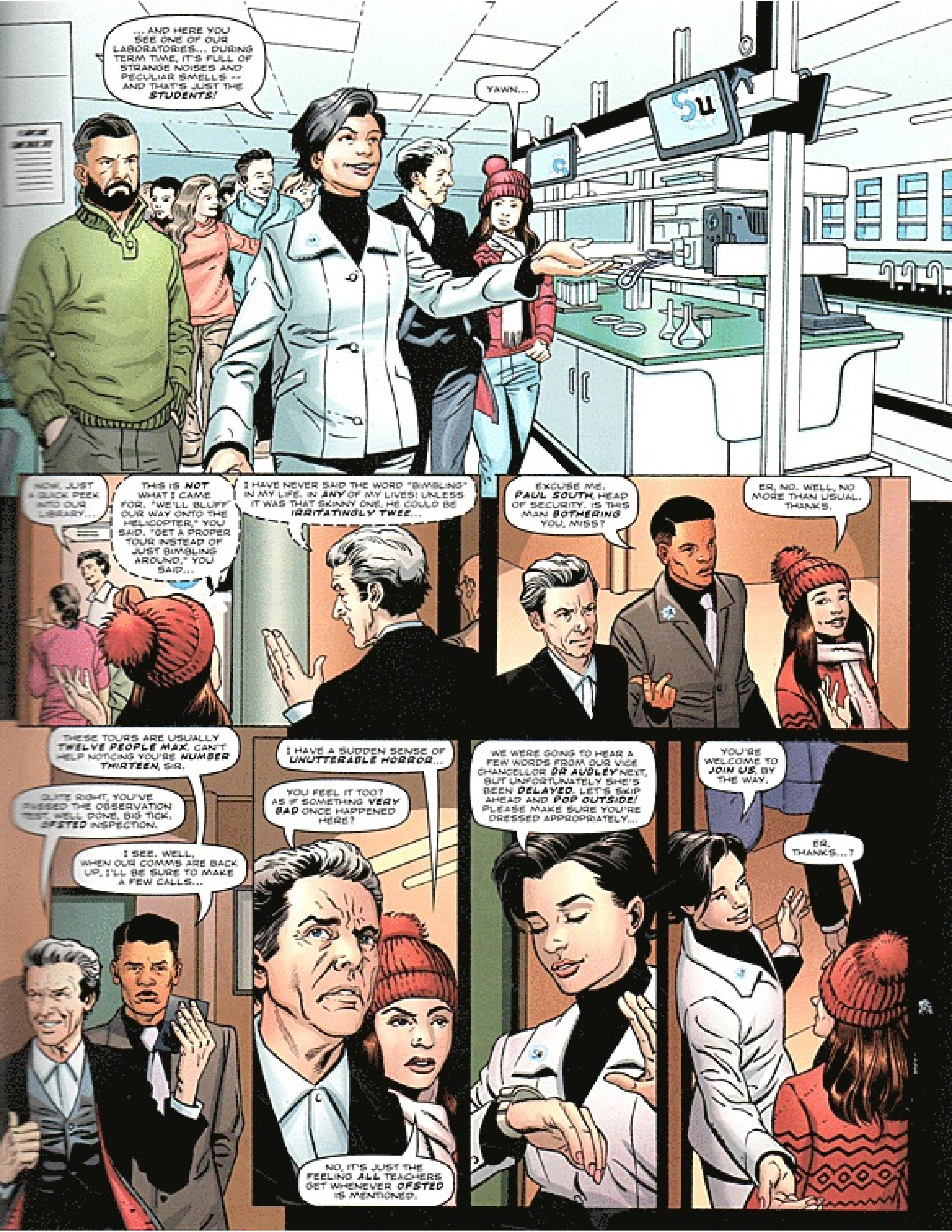
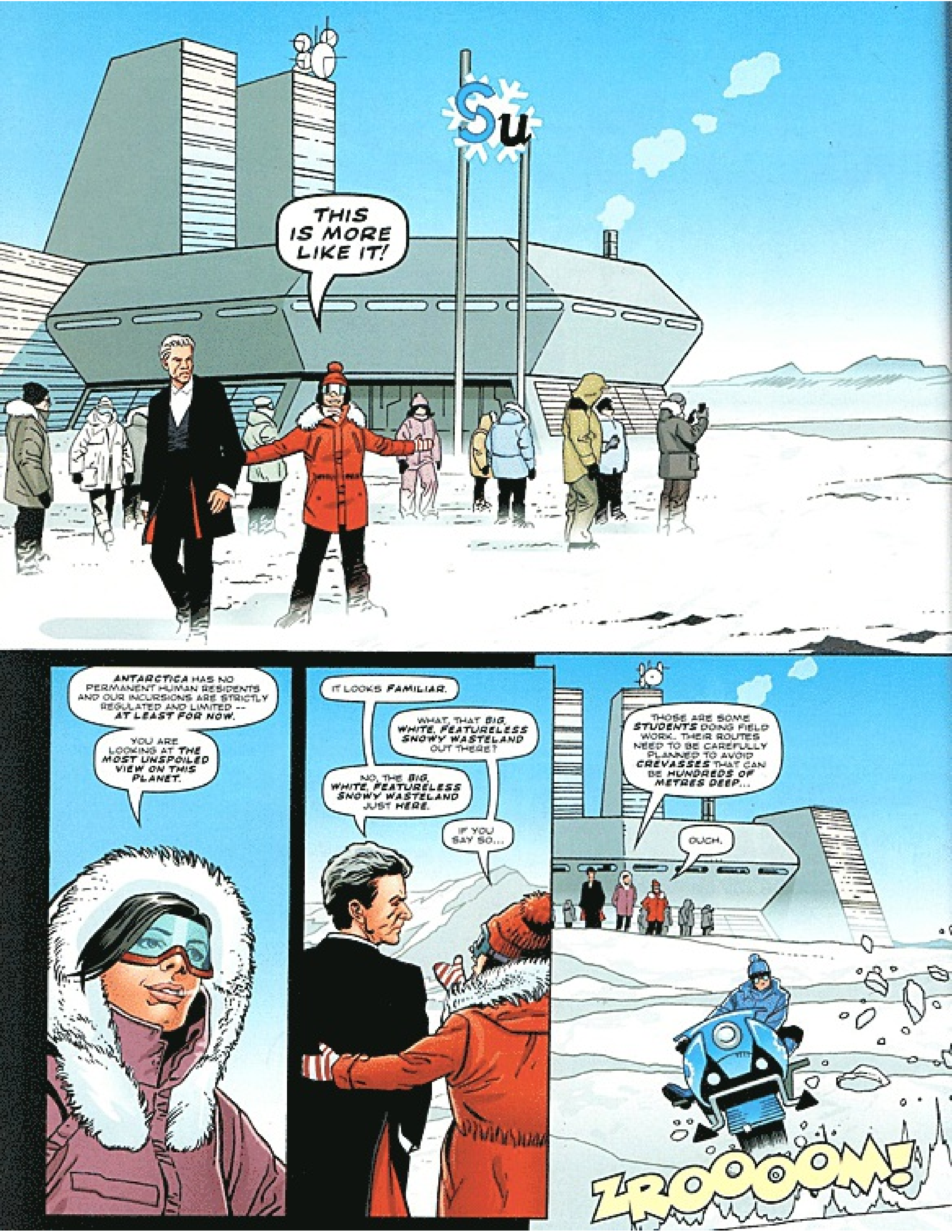


SCRIPT BOOK
Doctor Who: The Shooting Scripts
COMPANY BBC Books
YEAR 2005

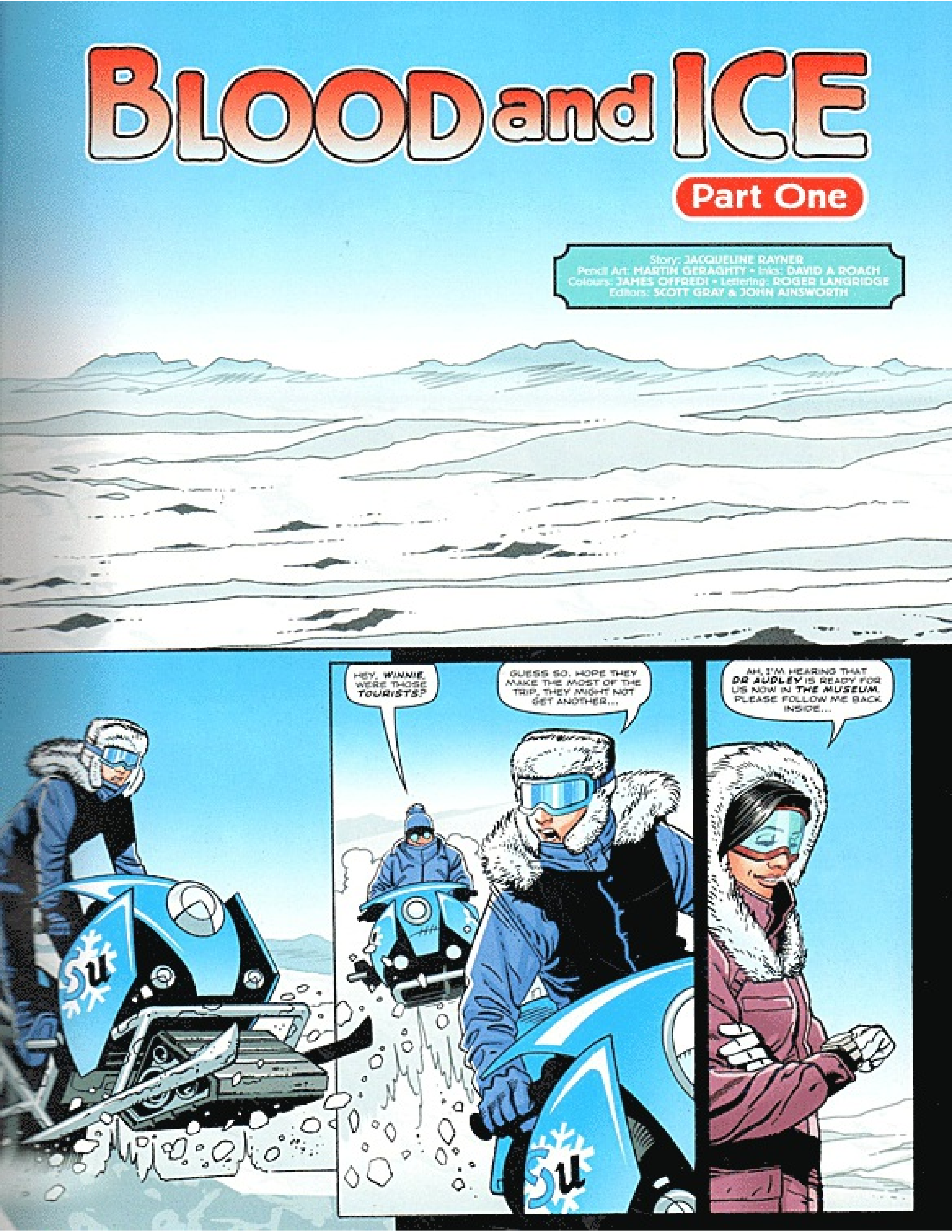

... AND HERE YOU SEE ONE OF OUR LABORATORIES... DURING TERM TIME, IT'S FULL OF STRANGE NOISES AND PECULIAR SMELLS -- AND THAT'S JUST THE **STUDENTS!**
YAWN...
NOW, JUST A QUICK PEEK INTO OUR LIBRARY...
THIS IS **NOT** WHAT I CAME FOR. "WE'LL BLUFF OUR WAY ONTO THE HELICOPTER," YOU SAID. "GET A PROPER TOUR INSTEAD OF JUST BIMBLING AROUND," YOU SAID...
I HAVE NEVER SAID THE WORD "BIMBLING" IN MY LIFE. IN **ANY** OF MY LIVES! UNLESS IT WAS THAT SKINNY ONE, HE COULD BE **IRRITATINGLY TWEE...**
EXCUSE ME. **PAUL SOUTH**, HEAD OF SECURITY. IS THIS MAN **BOTHERING** YOU, MISS?
ER, NO. WELL, NO MORE THAN USUAL. THANKS.
THESE TOURS ARE USUALLY **TWELVE PEOPLE MAX**. CAN'T HELP NOTICING YOU'RE **NUMBER THIRTEEN**, SIR.
QUITE RIGHT, YOU'VE PASSED THE OBSERVATION TEST. WELL DONE, BIG TICK. **OFSTED** INSPECTION.
I SEE. WELL, WHEN OUR COMMS ARE BACK UP, I'LL BE SURE TO MAKE A FEW CALLS...
I HAVE A SUDDEN SENSE OF **UNUTTERABLE HORROR...**
YOU FEEL IT TOO? AS IF SOMETHING **VERY BAD** ONCE HAPPENED HERE?
NO, IT'S JUST THE FEELING **ALL** TEACHERS GET WHENEVER **OFSTED** IS MENTIONED.
WE WERE GOING TO HEAR A FEW WORDS FROM OUR VICE CHANCELLOR **DR AUDLEY** NEXT, BUT UNFORTUNATELY SHE'S BEEN **DELAYED**. LET'S SKIP AHEAD AND **POP OUTSIDE!** PLEASE MAKE SURE YOU'RE DRESSED APPROPRIATELY...
YOU'RE WELCOME TO **JOIN US**, BY THE WAY.
ER, THANKS...?

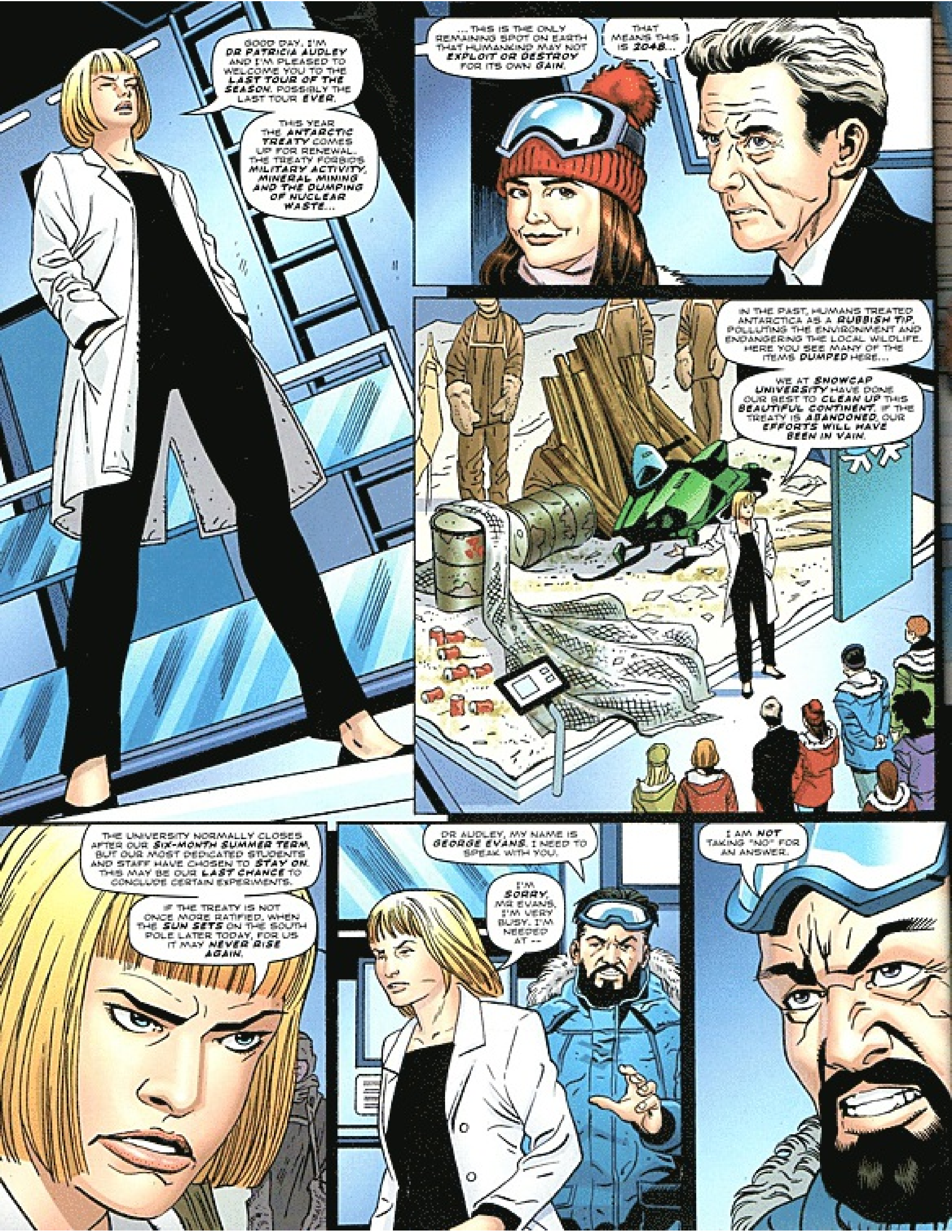

Su
THIS IS MORE LIKE IT!
ANTARCTICA HAS NO PERMANENT HUMAN RESIDENTS AND OUR INCURSIONS ARE STRICTLY REGULATED AND LIMITED -- AT LEAST FOR NOW.
YOU ARE LOOKING AT THE MOST UNSPOILED VIEW ON THIS PLANET.
IT LOOKS FAMILIAR.
WHAT, THAT BIG, WHITE, FEATURELESS SNOWY WASTELAND OUT THERE?
NO, THE BIG, WHITE, FEATURELESS SNOWY WASTELAND JUST HERE.
IF YOU SAY SO...
THOSE ARE SOME STUDENTS DOING FIELD WORK. THEIR ROUTES NEED TO BE CAREFULLY PLANNED TO AVOID CREVASSES THAT CAN BE HUNDREDS OF METRES DEEP...
OUCH.
ZROOOOOM!

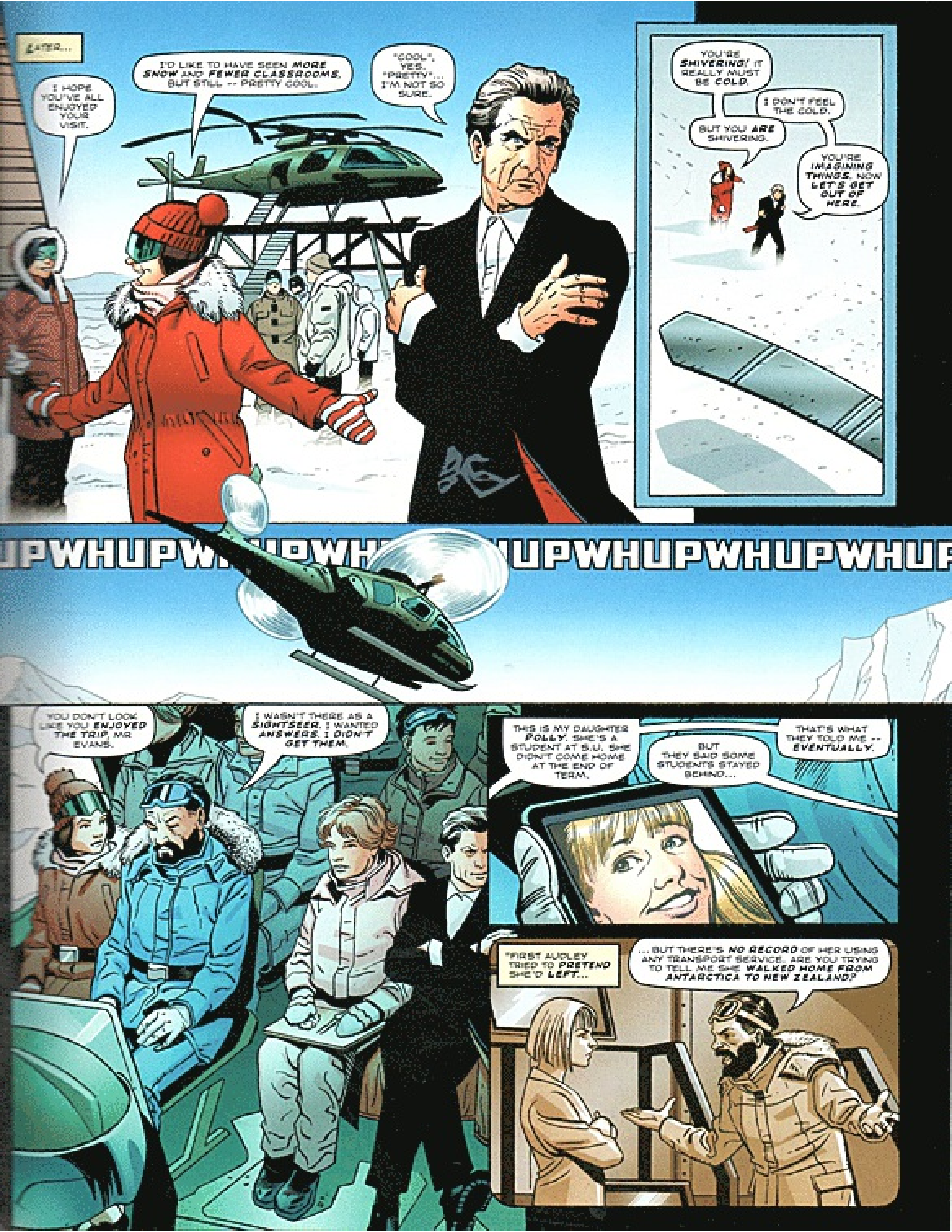
BLOOD and ICE

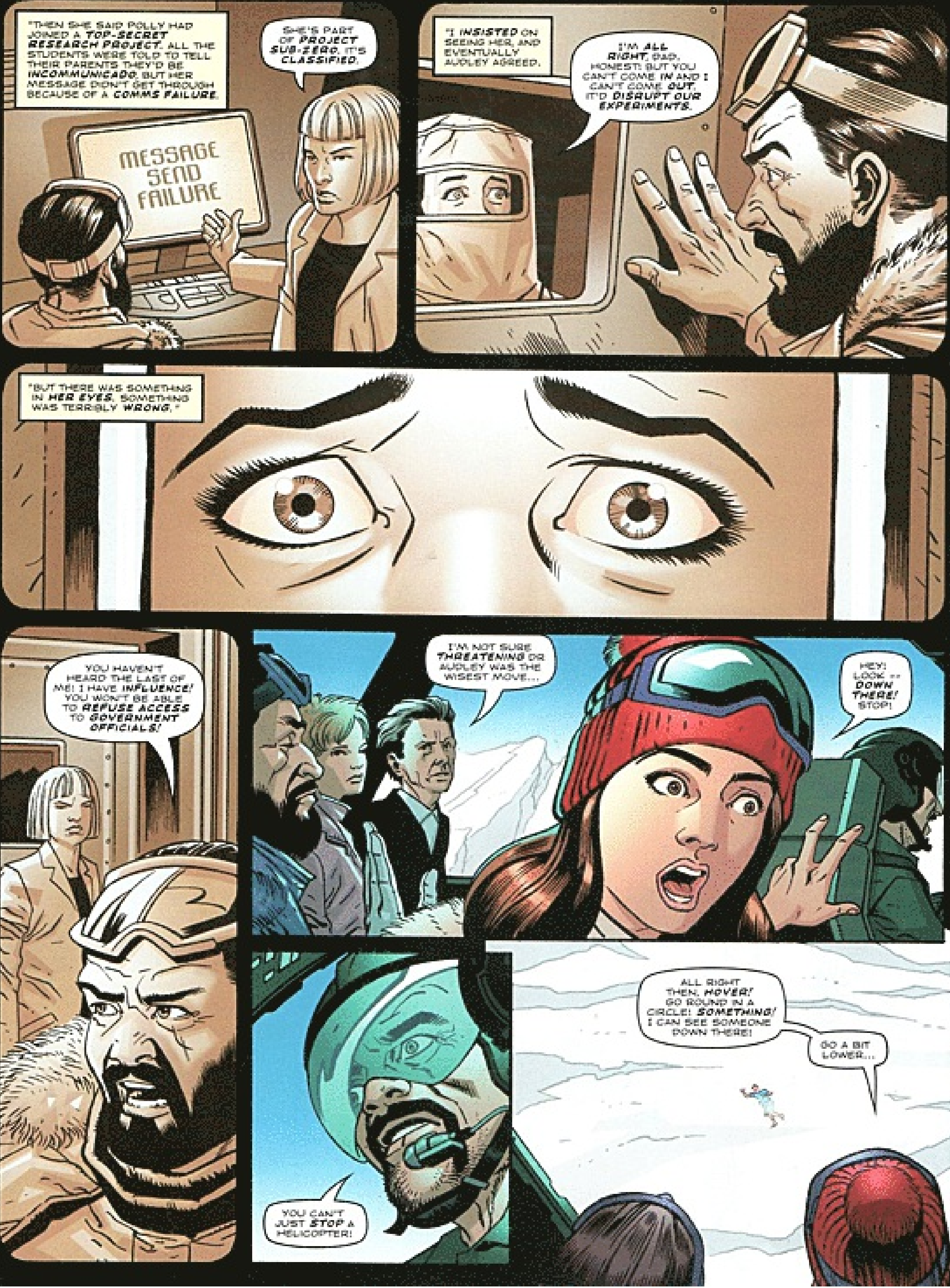
Part One

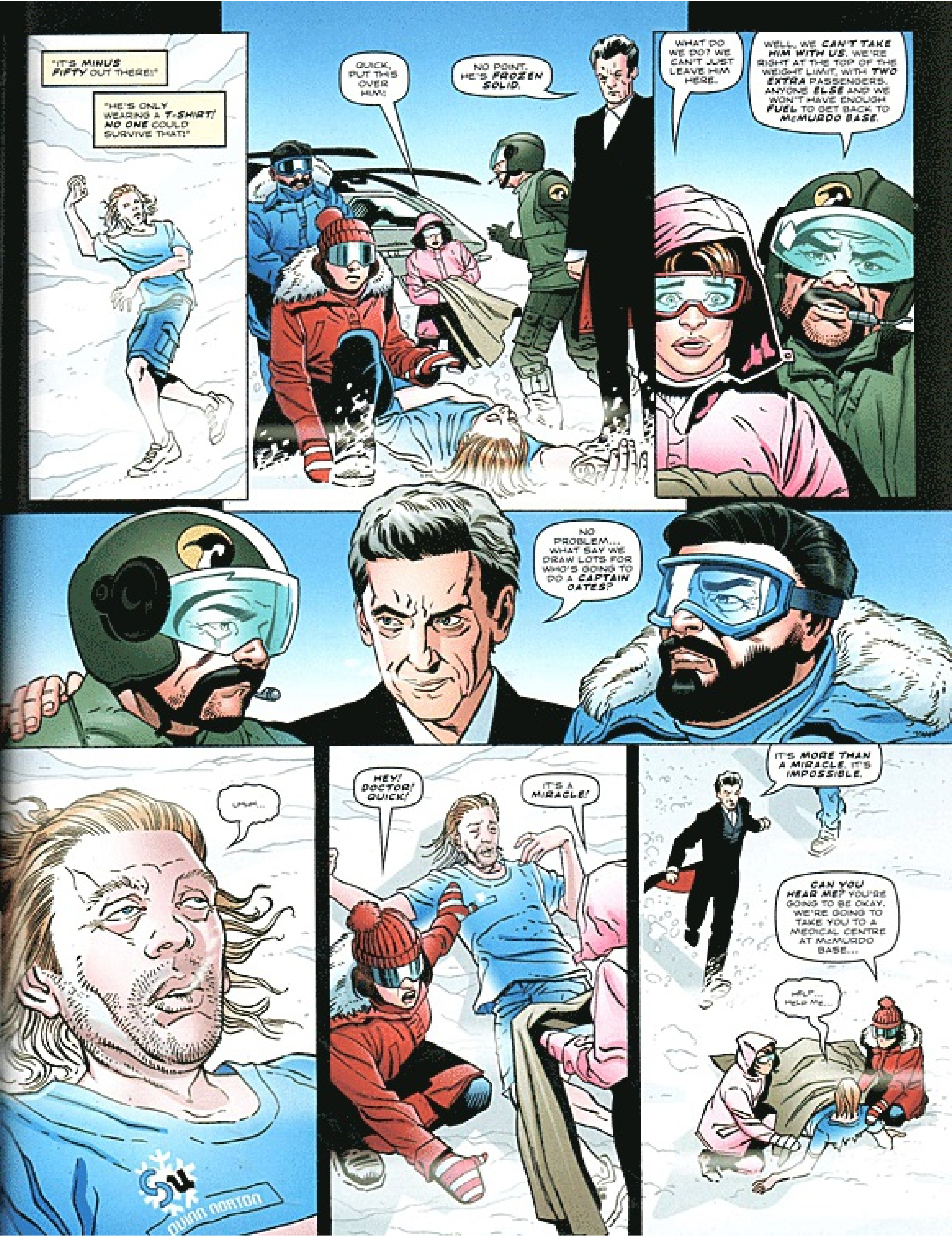
Story: JACQUELINE RAYNER
Pencil Art: MARTIN GERAGHTY • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

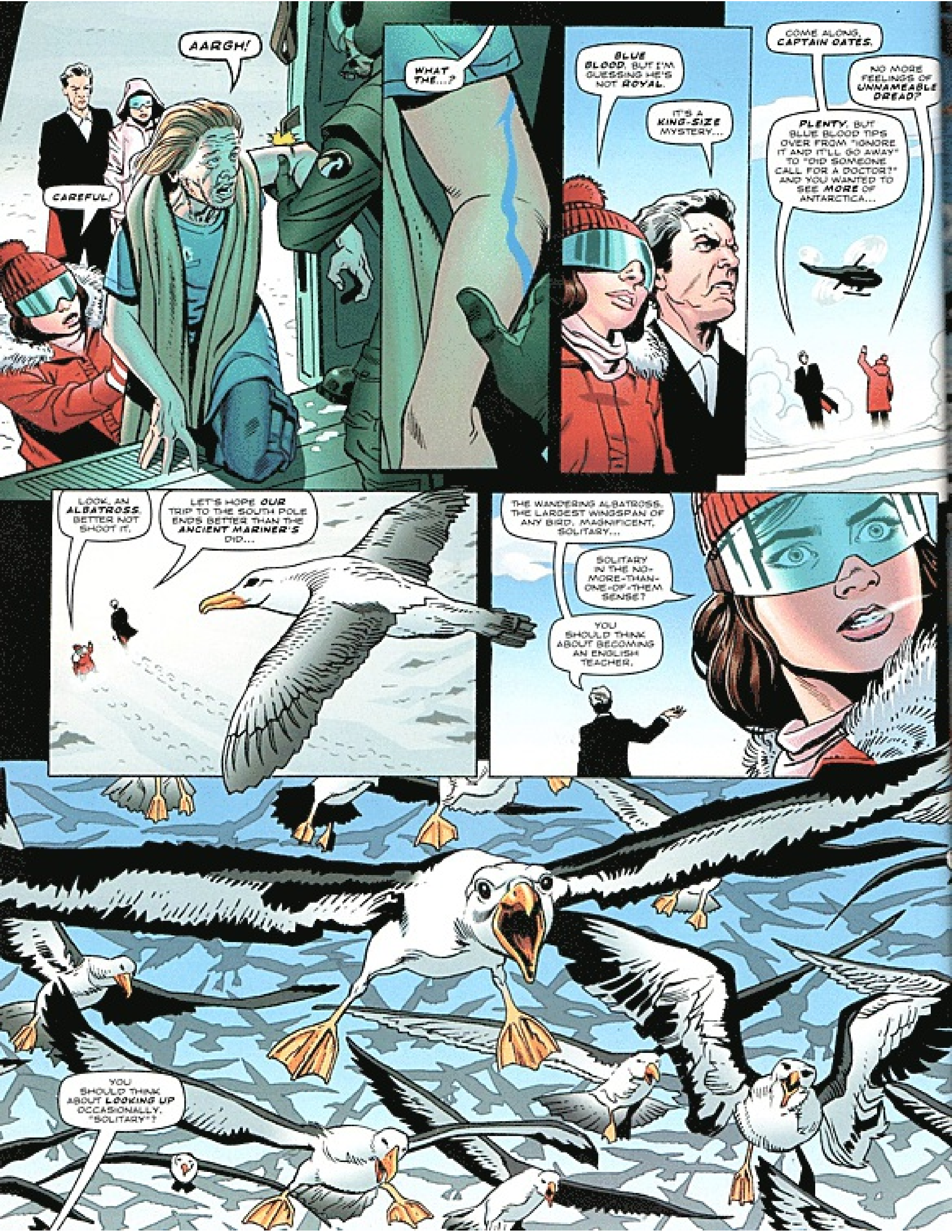

HEY, **WINNIE**, WERE THOSE ***TOURISTS?***
GUESS SO. HOPE THEY MAKE THE *MOST* OF THE TRIP. THEY *MIGHT* NOT GET ANOTHER...
AH, I'M HEARING THAT ***DR AUDLEY*** IS READY FOR US NOW IN ***THE MUSEUM***. PLEASE FOLLOW ME BACK INSIDE...

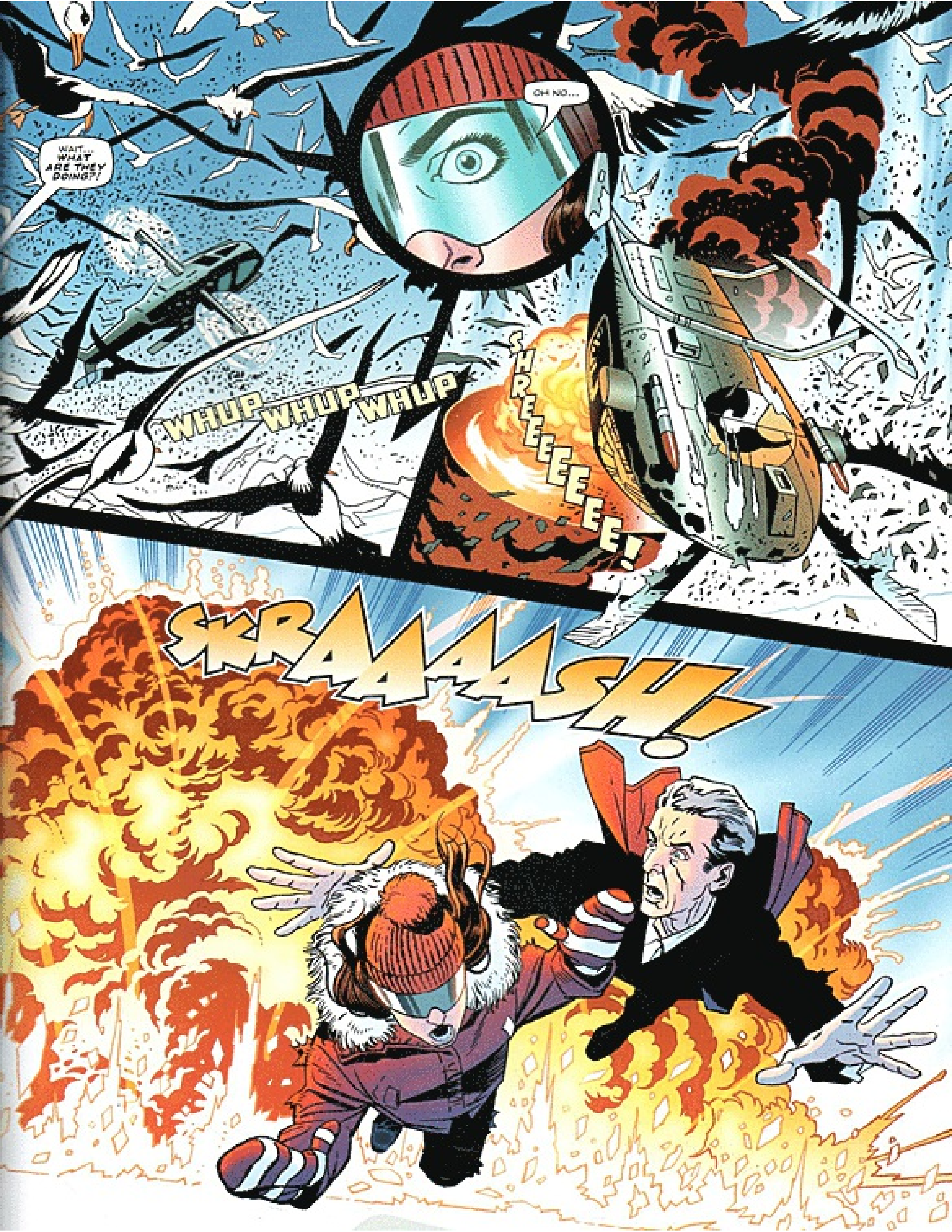

GOOD DAY, I'M DR PATRICIA AUDLEY AND I'M PLEASED TO WELCOME YOU TO THE LAST TOUR OF THE SEASON. POSSIBLY THE LAST TOUR EVER.
THIS YEAR THE ANTARCTIC TREATY COMES UP FOR RENEWAL. THE TREATY FORBIDS MILITARY ACTIVITY, MINERAL MINING AND THE DUMPING OF NUCLEAR WASTE...
...THIS IS THE ONLY REMAINING SPOT ON EARTH THAT HUMANKIND MAY NOT EXPLOIT OR DESTROY FOR ITS OWN GAIN.
THAT MEANS THIS IS 2048...
IN THE PAST, HUMANS TREATED ANTARCTICA AS A RUBBISH TIP, POLLUTING THE ENVIRONMENT AND ENDANGERING THE LOCAL WILDLIFE. HERE YOU SEE MANY OF THE ITEMS DUMPED HERE...
WE AT SNOWCAP UNIVERSITY HAVE DONE OUR BEST TO CLEAN UP THIS BEAUTIFUL CONTINENT. IF THE TREATY IS ABANDONED, OUR EFFORTS WILL HAVE BEEN IN VAIN.
THE UNIVERSITY NORMALLY CLOSES AFTER OUR SIX-MONTH SUMMER TERM, BUT OUR MOST DEDICATED STUDENTS AND STAFF HAVE CHOSEN TO STAY ON. THIS MAY BE OUR LAST CHANCE TO CONCLUDE CERTAIN EXPERIMENTS.
IF THE TREATY IS NOT ONCE MORE RATIFIED, WHEN THE SUN SETS ON THE SOUTH POLE LATER TODAY, FOR US IT MAY NEVER RISE AGAIN.
DR AUDLEY, MY NAME IS GEORGE EVANS. I NEED TO SPEAK WITH YOU.
I'M SORRY, MR EVANS. I'M VERY BUSY. I'M NEEDED AT --
I AM NOT TAKING "NO" FOR AN ANSWER.

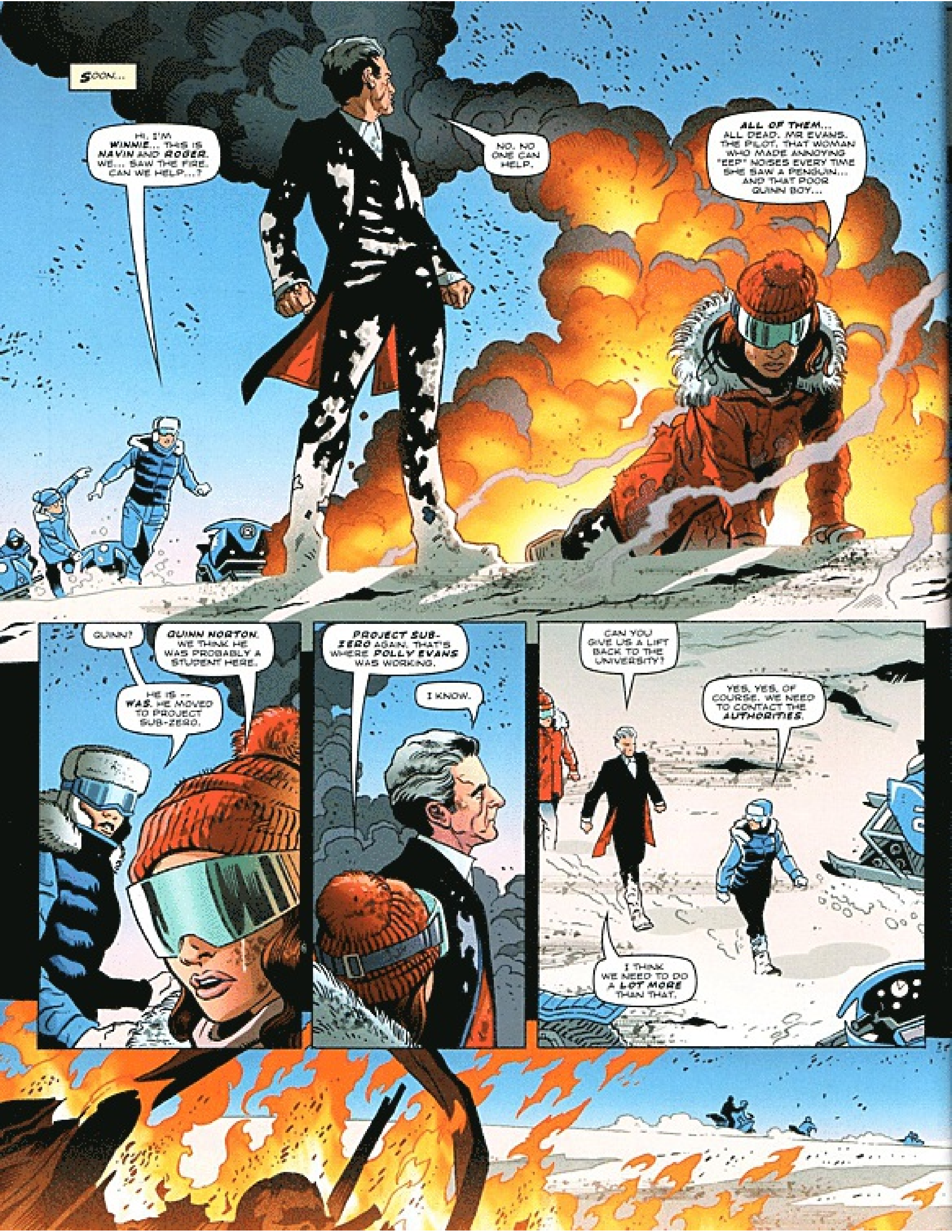

LATER...
I HOPE YOU'VE ALL ENJOYED YOUR VISIT.
I'D LIKE TO HAVE SEEN MORE SNOW AND FEWER CLASSROOMS, BUT STILL -- PRETTY COOL.
"COOL", YES. "PRETTY"... I'M NOT SO SURE.
YOU'RE SHIVERING! IT REALLY MUST BE COLD.
I DON'T FEEL THE COLD.
BUT YOU ARE SHIVERING.
YOU'RE IMAGINING THINGS. NOW LET'S GET OUT OF HERE.
UPWHUPWHUPWH
UPWHUPWHUPWHUP
YOU DON'T LOOK LIKE YOU ENJOYED THE TRIP, MR. EVANS.
I WASN'T THERE AS A SIGHTSEER. I WANTED ANSWERS. I DIDN'T GET THEM.
THIS IS MY DAUGHTER POLLY. SHE'S A STUDENT AT S.U. SHE DIDN'T COME HOME AT THE END OF TERM.
BUT THEY SAID SOME STUDENTS STAYED BEHIND...
THAT'S WHAT THEY TOLD ME -- EVENTUALLY.
"FIRST AUDLEY TRIED TO PRETEND SHE'D LEFT...
... BUT THERE'S NO RECORD OF HER USING ANY TRANSPORT SERVICE. ARE YOU TRYING TO TELL ME SHE WALKED HOME FROM ANTARCTICA TO NEW ZEALAND?

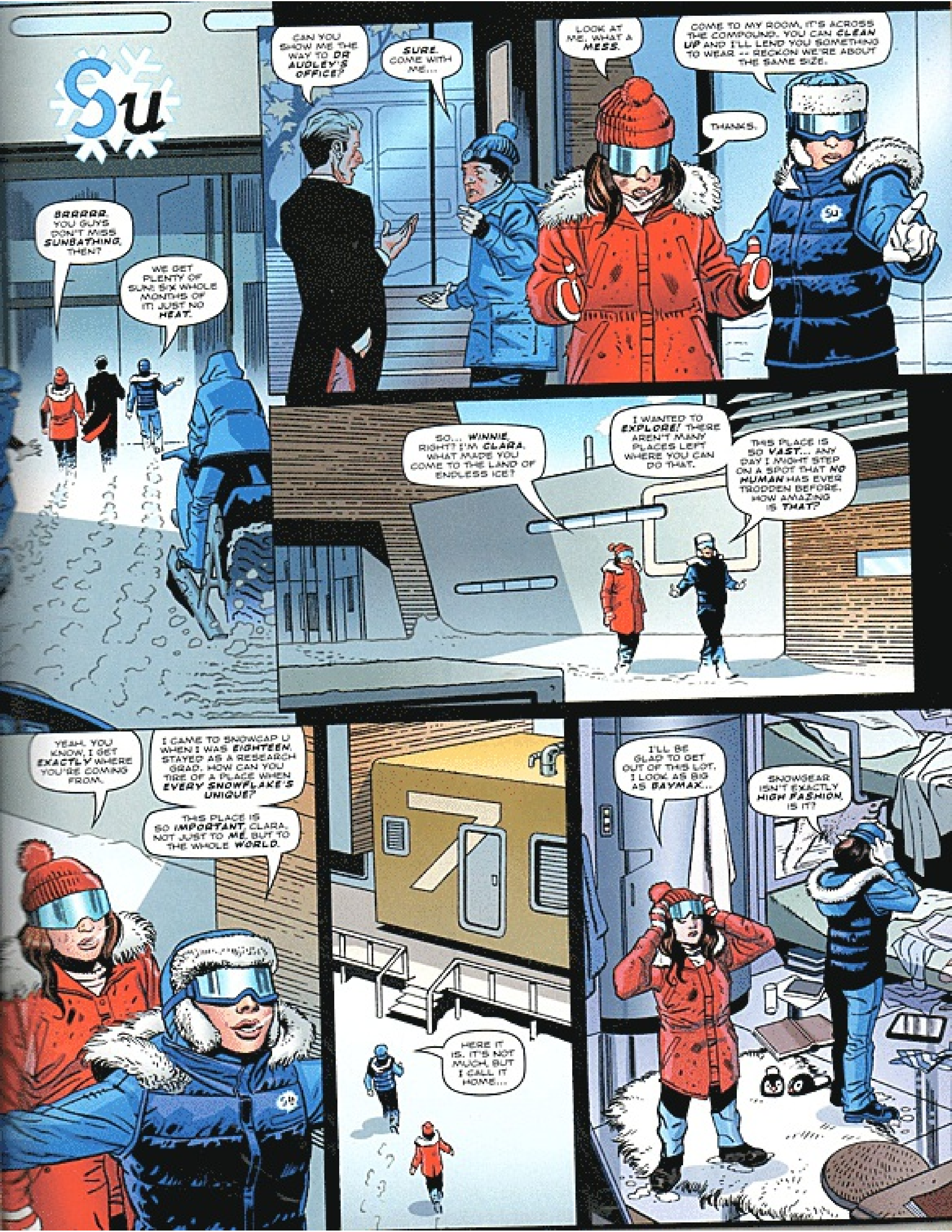

"THEN SHE SAID POLLY HAD JOINED A TOP-SECRET RESEARCH PROJECT. ALL THE STUDENTS WERE TOLD TO TELL THEIR PARENTS THEY'D BE INCOMMUNICADO, BUT HER MESSAGE DIDN'T GET THROUGH BECAUSE OF A COMMS FAILURE.
SHE'S PART OF PROJECT SUB-ZERO. IT'S CLASSIFIED.
MESSAGE SEND FAILURE
"I INSISTED ON SEEING HER, AND EVENTUALLY AUDLEY AGREED.
I'M ALL RIGHT, DAD, HONEST! BUT YOU CAN'T COME IN AND I CAN'T COME OUT. IT'D DISRUPT OUR EXPERIMENTS.
"BUT THERE WAS SOMETHING IN HER EYES. SOMETHING WAS TERRIBLY WRONG."
YOU HAVEN'T HEARD THE LAST OF ME! I HAVE INFLUENCE! YOU WON'T BE ABLE TO REFUSE ACCESS TO GOVERNMENT OFFICIALS!
I'M NOT SURE THREATENING DR AUDLEY WAS THE WISEST MOVE...
HEY! LOOK -- DOWN THERE! STOP!
YOU CAN'T JUST STOP A HELICOPTER!
ALL RIGHT THEN, HOVER! GO ROUND IN A CIRCLE! SOMETHING! I CAN SEE SOMEONE DOWN THERE!
GO A BIT LOWER...

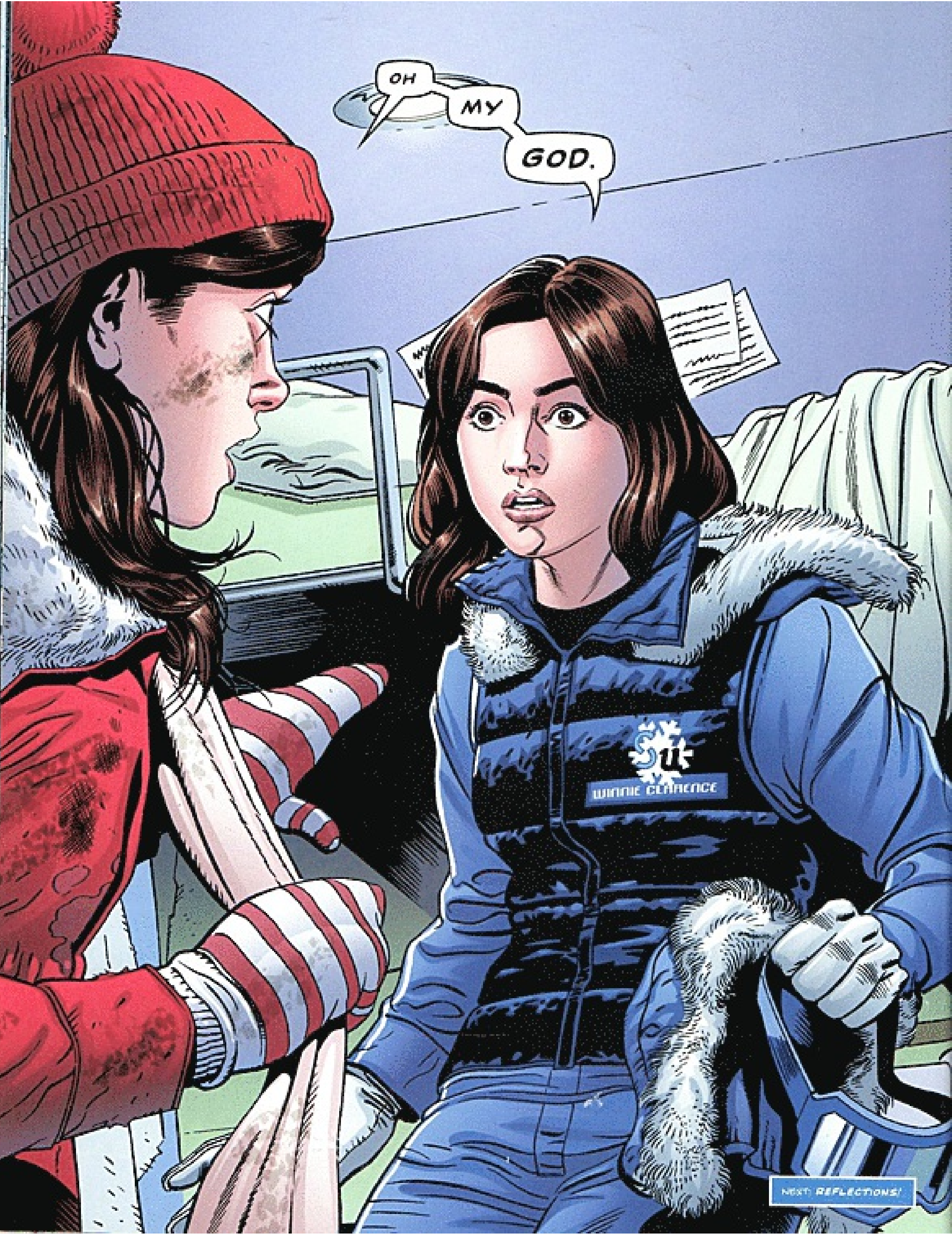

"IT'S MINUS FIFTY OUT THERE!"
"HE'S ONLY WEARING A T-SHIRT! NO ONE COULD SURVIVE THAT!"
QUICK, PUT THIS OVER HIM!
NO POINT. HE'S FROZEN SOLID.
WHAT DO WE DO? WE CAN'T JUST LEAVE HIM HERE.
WELL, WE CAN'T TAKE HIM WITH US. WE'RE RIGHT AT THE TOP OF THE WEIGHT LIMIT, WITH TWO EXTRA PASSENGERS. ANYONE ELSE AND WE WON'T HAVE ENOUGH FUEL TO GET BACK TO McMURDO BASE.
NO PROBLEM... WHAT SAY WE DRAW LOTS FOR WHO'S GOING TO DO A CAPTAIN OATES?
UMM...
QUINN NORTON
HEY! DOCTOR! QUICK!
IT'S A MIRACLE!
IT'S MORE THAN A MIRACLE. IT'S IMPOSSIBLE.
CAN YOU HEAR ME? YOU'RE GOING TO BE OKAY. WE'RE GOING TO TAKE YOU TO A MEDICAL CENTRE AT McMURDO BASE...
HELP... HELP ME...


AARGH!
CAREFUL!
WHAT THE...?
BLUE BLOOD, BUT I'M GUESSING HE'S NOT ROYAL.
IT'S A KING-SIZE MYSTERY...
COME ALONG, CAPTAIN OATES.
NO MORE FEELINGS OF UNNAMEABLE DREAD?
PLENTY, BUT BLUE BLOOD TIPS OVER FROM "IGNORE IT AND IT'LL GO AWAY" TO "DID SOMEONE CALL FOR A DOCTOR?" AND YOU WANTED TO SEE MORE OF ANTARCTICA...
LOOK, AN ALBATROSS. BETTER NOT SHOOT IT.
LET'S HOPE OUR TRIP TO THE SOUTH POLE ENDS BETTER THAN THE ANCIENT MARINER'S DID...
THE WANDERING ALBATROSS. THE LARGEST WINGSPAN OF ANY BIRD. MAGNIFICENT. SOLITARY...
SOLITARY IN THE NO-MORE-THAN-ONE-OF-THEM SENSE?
YOU SHOULD THINK ABOUT BECOMING AN ENGLISH TEACHER.
YOU SHOULD THINK ABOUT LOOKING UP OCCASIONALLY. "SOLITARY"?


WAIT... **WHAT ARE THEY DOING?!**
OH NO...
WHUP WHUP WHUP
SHREEEEEEEE!
SKRAAAASH!


SOON...
HI, I'M WINNIE... THIS IS NAVIN AND ROGER. WE... SAW THE FIRE. CAN WE HELP...?
NO. NO ONE CAN HELP.
ALL OF THEM... ALL DEAD. MR EVANS. THE PILOT. THAT WOMAN WHO MADE ANNOYING "EEP" NOISES EVERY TIME SHE SAW A PENGUIN... AND THAT POOR QUINN BOY...
QUINN?
QUINN NORTON. WE THINK HE WAS PROBABLY A STUDENT HERE.
HE IS -- WAS. HE MOVED TO PROJECT SUB-ZERO.
PROJECT SUB-ZERO AGAIN. THAT'S WHERE POLLY EVANS WAS WORKING.
I KNOW.
CAN YOU GIVE US A LIFT BACK TO THE UNIVERSITY?
YES, YES, OF COURSE. WE NEED TO CONTACT THE AUTHORITIES.
I THINK WE NEED TO DO A LOT MORE THAN THAT.


Su
BRRRRR. YOU GUYS DON'T MISS SUNBATHING, THEN?
WE GET PLENTY OF SUN! SIX WHOLE MONTHS OF IT! JUST NO HEAT.
CAN YOU SHOW ME THE WAY TO DR AUDLEY'S OFFICE?
SURE. COME WITH ME...
LOOK AT ME, WHAT A MESS.
COME TO MY ROOM, IT'S ACROSS THE COMPOUND. YOU CAN CLEAN UP AND I'LL LEND YOU SOMETHING TO WEAR -- RECKON WE'RE ABOUT THE SAME SIZE.
THANKS.
SO... WINNIE, RIGHT? I'M CLARA. WHAT MADE YOU COME TO THE LAND OF ENDLESS ICE?
I WANTED TO EXPLORE! THERE AREN'T MANY PLACES LEFT WHERE YOU CAN DO THAT.
THIS PLACE IS SO VAST... ANY DAY I MIGHT STEP ON A SPOT THAT NO HUMAN HAS EVER TRODDEN BEFORE. HOW AMAZING IS THAT?
YEAH, YOU KNOW, I GET EXACTLY WHERE YOU'RE COMING FROM.
I CAME TO SNOWCAP U WHEN I WAS EIGHTEEN. STAYED AS A RESEARCH GRAD. HOW CAN YOU TIRE OF A PLACE WHEN EVERY SNOWFLAKE'S UNIQUE?
THIS PLACE IS SO IMPORTANT, CLARA. NOT JUST TO ME, BUT TO THE WHOLE WORLD.
7
HERE IT IS. IT'S NOT MUCH, BUT I CALL IT HOME...
I'LL BE GLAD TO GET OUT OF THIS LOT. I LOOK AS BIG AS BAYMAX...
SNOWGEAR ISN'T EXACTLY HIGH FASHION, IS IT?


OH
MY
GOD.
WINNIE CLARENCE
NEXT: REFLECTIONS!

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

What if you turn right?

Doctor Who has changed all of our lives to one degree or another – not least for us at **DWM**! But what if the show hadn't come back in 2005? How would things have been different?

BY **JACQUELINE RAYNER**

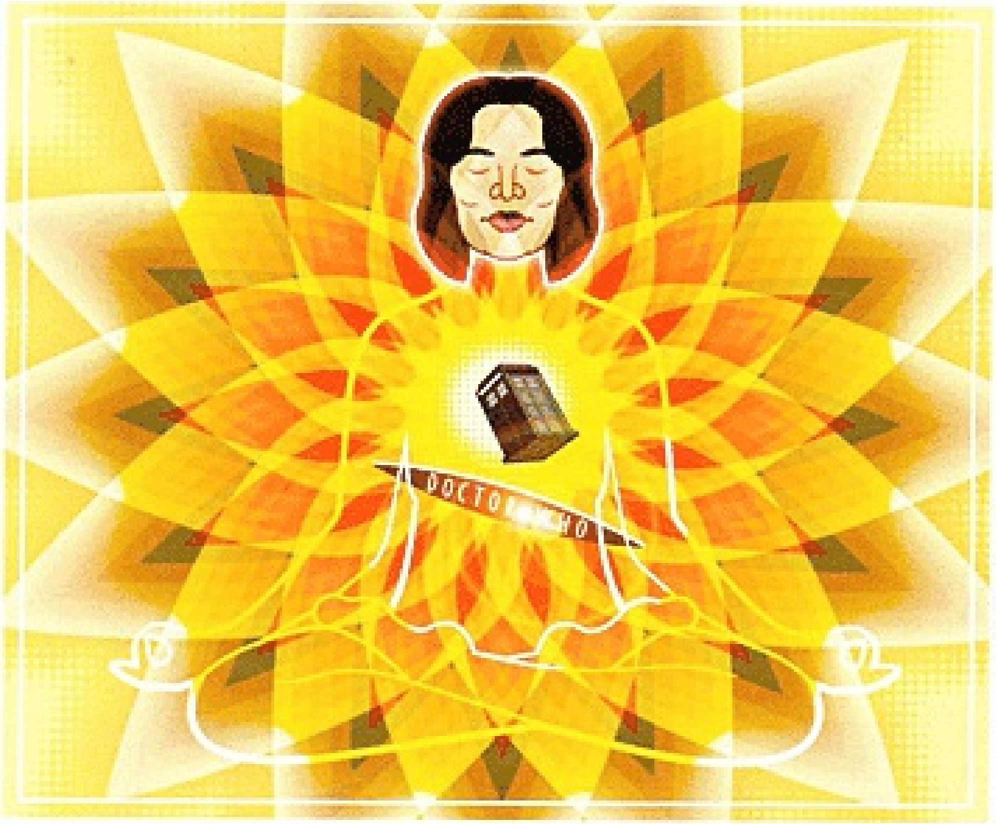


ILLUSTRATION: BEN MORRIS

'What if Russell T Davies had turned right at some point along the way, and 26 March 2005 had seen something else débuting at 7pm on BBC One?'

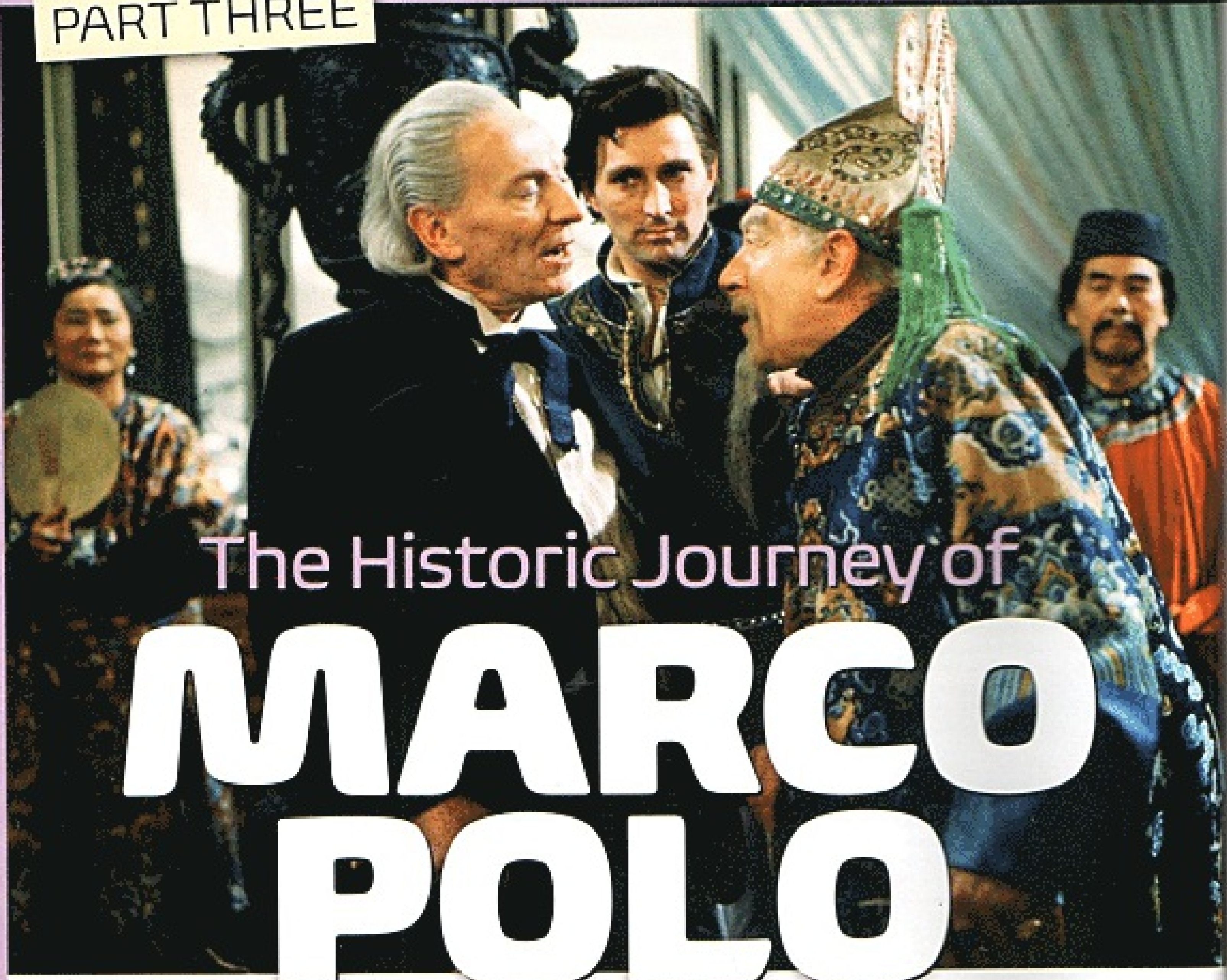
Yesterday I learned how to meditate. We did at one point have to go 'OMMMM'. I would wager that a good 90 per cent of you are now imagining you're speeding down to darkest Mummerset (not a real place) with Mike Yates and Sarah Jane Smith, and any second now you're going to feel the eight spindly legs of a giant spider appearing on your back. Then, possibly, you might start to reflect on other back-based arthropods such as the Time Beetle, and before you know it you've turned into a snotty bucket of tears remembering the deaths of Sarah Jane and Martha, the horror of the 'labour camps' and finally Donna's incredible sacrifice... by which time you're not actually experiencing much of the inner peace you were promised way back at 'OMMMM'.

Oh my, *Turn Left*. Such a clever, brilliant, wonderful, devastating story. How one tiny action – turning right at a junction instead of left – led to a world without the Doctor, and all that entailed. As the Master once said, "A cosmos without the Doctor scarcely bears thinking about." Way back when **DWM** was celebrating *Doctor Who*'s 50th anniversary, I mused on how different my life would have been without the Doctor. If I'd turned right instead of left in the library, back when I was a small child – if I hadn't picked a Target novelisation off the shelf and had instead gone for something considered more appropriately girly, like a book about ponies – well, then I wouldn't have some of my dearest friends, or my lovely husband, or, ultimately, the sheer wonders that are Fan Twin and Non-Fan Twin.

But now another anniversary is upon us. It is a whopping ten whole years since *Doctor Who* burst onto the telly scene once more! So my meditating mind began to travel down a similar, but just-slightly-different-enough-to-justify-a new-column-on-it, road. This time, I thought not what my life would be like without *Doctor Who*, but what would it be like if *Doctor Who* had never come back? What if Russell T Davies had turned right in some BBC corridor somewhere along the line and 26 March 2005 had seen something else débuting at 7pm on BBC One – yet another revival of *The Generation Game*, perhaps, or a new version of *Space: 1999*. Would it have made any significant difference to my life at all? And I came to the conclusion that no, it wouldn't. Friends, work, family – they were already in place. Bits and pieces would have changed, of course. There would have been no gathering of friends and family the night before Fan Twin and Non-Fan Twin's Christening watching *The Shakespeare Code* while eating pizza; or three-year-old Non-Fan Twin wanting to look at all Van Gogh's paintings after *Vincent and the Doctor*, leading to an enduring interest in art; or just all of us cuddling up on the sofa together to watch *Deep Breath*, or...

At which point I realised that my conclusion was totally wrong. *Of course* it would have made a significant difference to my life. Because it would not only have been a life without *The Shakespeare Code* and pizza and *Vincent and the Doctor* and paintings and curling up on the sofa and *Deep Breath*, it would have been a life without crying as Rose meets her dad for the first time and then loses him in *Father's Day* (mega-snotty buckets), or laughing like crazy as Donna tries to save the Doctor from cyanide poisoning in *The Unicorn and the Wasp*, or being unable to walk past statues for a fortnight after *Blink*, or watching my children trying to re-enact the *Addams Family*-style crawling TARDIS by sticking their hands through a toy police box during *Flatline*. It would have been a life without "My Sarah Jane" in *School Reunion*; husband going around singing *Mr Blue Sky* for weeks after *Love & Monsters*; marvelling at the fairy-tale beauty of *The Eleventh Hour* and spending hours on eBay trying to find a tweed jacket that would fit Fan Twin; the many, many Daleks vs Cybermen battles in our garden following *Doomsday*; my children offering to hold my hand during *Mummy on the Orient Express* so I wouldn't get too frightened – oh, and *The Girl in the Fireplace*, *Human Nature*, *Silence in the Library*, *Midnight*, *Amy's Choice*, *The Lodger*, *A Christmas Carol*... not to mention *Turn Left* itself... oh, so much fab stuff.

I can't claim that any of those things were exactly world-shattering. Not life-altering, really. But they've made life just that little bit better, and that is significant. Because for some people, small, beautiful events are what life is all about. And *Doctor Who* – well, it provides more small and beautiful events than most. And that's got to be good for your inner peace, whether you OMMMM or not. **DWM**



PART THREE

The Historic Journey of MARCO POLO

The final two episodes of the 1964 adventure *Marco Polo* set a new benchmark for what could be achieved on the show's budget. In the third and final part of our feature, director Waris Hussein recalls making one of the most ambitious *Doctor Who* serials ever...

FEATURE BY PATRICK MULKERN

EPISODE 6

Mighty Kublai Khan

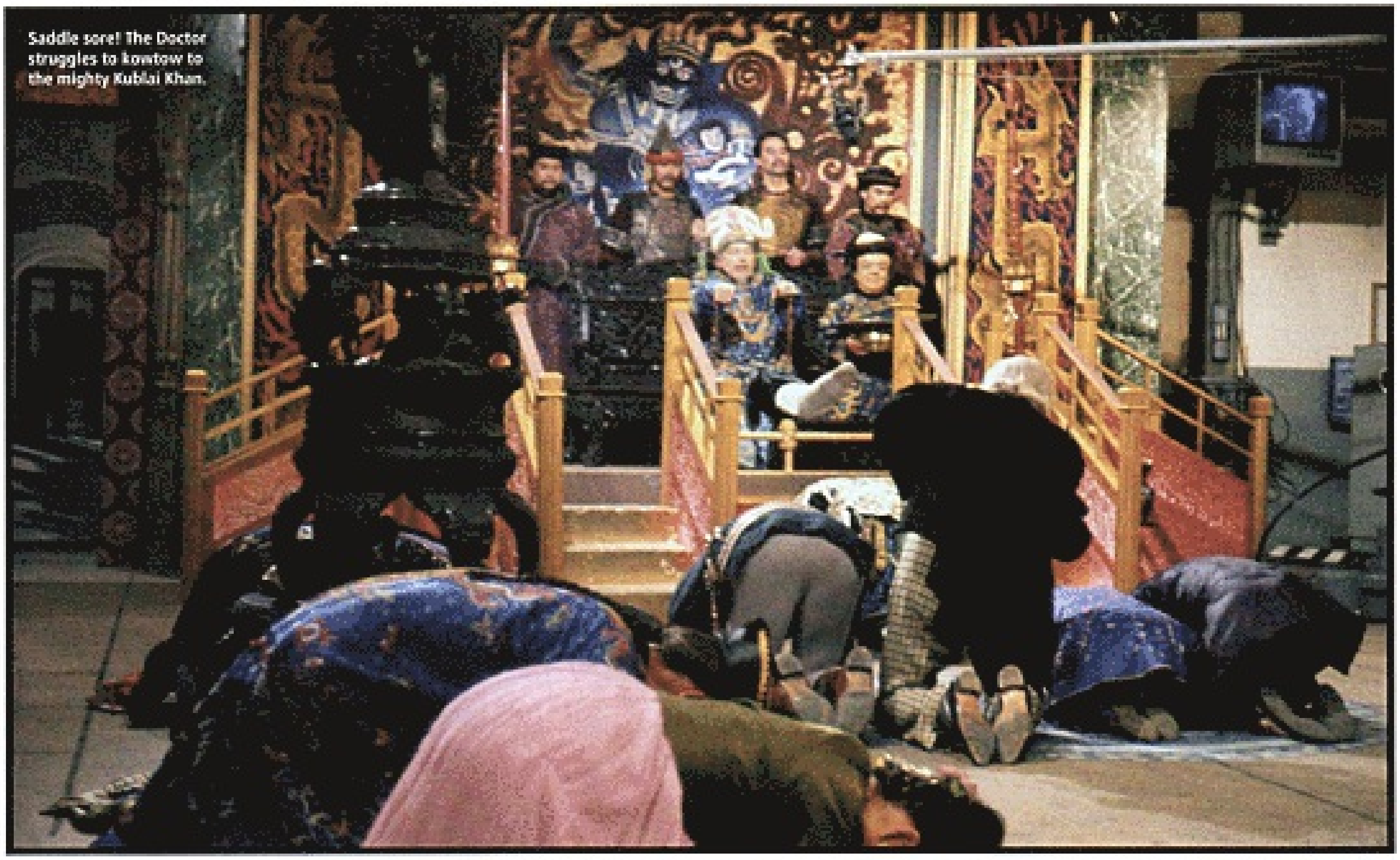
RECORDED Friday 6 March 1964 at Lime Grove Studio D
TRANSMITTED BBC tv Saturday 28 March 1964

STORYLINE The Doctor is obliged to hand the TARDIS key to Marco Polo and leave his ship in Cheng-Ting while they embark on an arduous horse-ride towards Shang-Tu. After 40 miles, the party spends the night at an inn Ping-Cho absconds to evade her impending marriage, and Ian offers to search for her. The others cross the Great Wall, heading for Shang-Tu. Back in Cheng-Ting, Tegana's associate, Kuiju, robs Ping-Cho and steals the TARDIS, taking it on the road to Karakorum. At Shang-Tu Summer Palace, the Doctor, Marco, Susan and Barbara finally have an audience with Kublai Khan. A decrepit old man with gout, he empathises with the Doctor, who is in agony after the long horse-ride. The Khan reveals that the army of his enemy, Noghai, is encamped at Karakorum, so they must ride to Peking. In a forest clearing, Ian and Ping-Cho locate the TARDIS but are startled by the arrival of Tegana.

FLOORPLAN

As we open director Waris Hussein's folder of paperwork for *Mighty Kublai Khan*, it's clear that the sixth episode was extraordinary in terms of ground covered. While most of the cast is hurrying towards Shang-Tu, Ian doubles back to Cheng-Ting to find the runaway Ping-Cho – so it's no wonder that Waris' floorplan [right] reveals another tight arrangement of sets in Lime Grove Studio D on 6 March 1964. The action demanded a complicated deployment of three microphone booms and four pedestal cameras. (The changing camera positions throughout the evening's recording are indicated by coloured, numbered circles on the floorplan.)

The episode begins on adjoining sets – the Way Station Courtyard and Stables at Cheng-Ting. They're erected in the northeastern quadrant, the diagonally opposite side of Studio D from their position the previous week (and in earlier episodes). For the first time, there is no Way Station interior; the frontage and verandah are backed by black drapes. The Courtyard still has a moongate set into its perimeter wall, with bushes beyond and a landscape backdrop provided by a blow-up photo. The yard area is dressed with rocks, plants and a fish



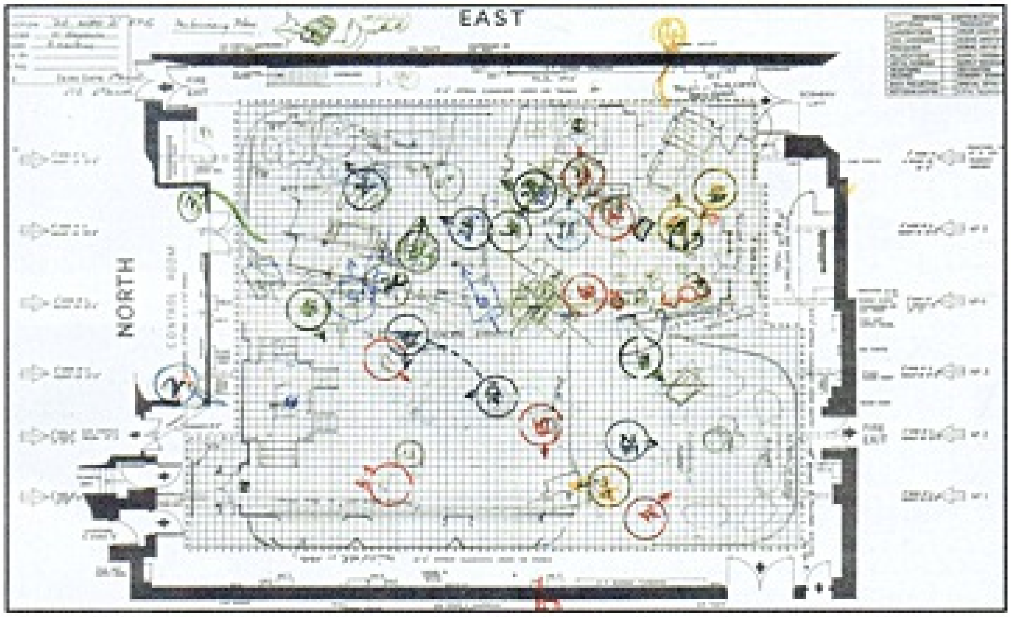
Saddle sore! The Doctor struggles to kowtow to the mighty Kublai Khan.

tank. An archway leads into the Stables containing a trough and the police box.

Squeezed into the southeastern corner is 'Polo's – Ping-Cho's Bedroom'. However, this shared room doesn't denote an improper development in their relationship! The small set was intended to double up as different rooms in very brief scenes. Ultimately, a scene in Marco's bedroom was cut before the camera-script stage.

Alongside is '1st & 2nd Inn' – another set being used for two separate locations. The first Inn appears in Scenes 2 and 4, and is at an unnamed location some 40 miles' ride from Cheng-Ting. The same set, slightly redressed, later serves as a second Inn about 50 miles from the Summer Palace. An additional floorplan kept by Waris (bearing specific notations by designer Barry Newbery) shows the Inn economically recycling elements from sets in earlier episodes. Amusingly, the backdrop spied through the doorway and shutters is 'Painted Cloth No 22 ex *Crackerjack*' [*the long-running BBC children's show – Ed*].

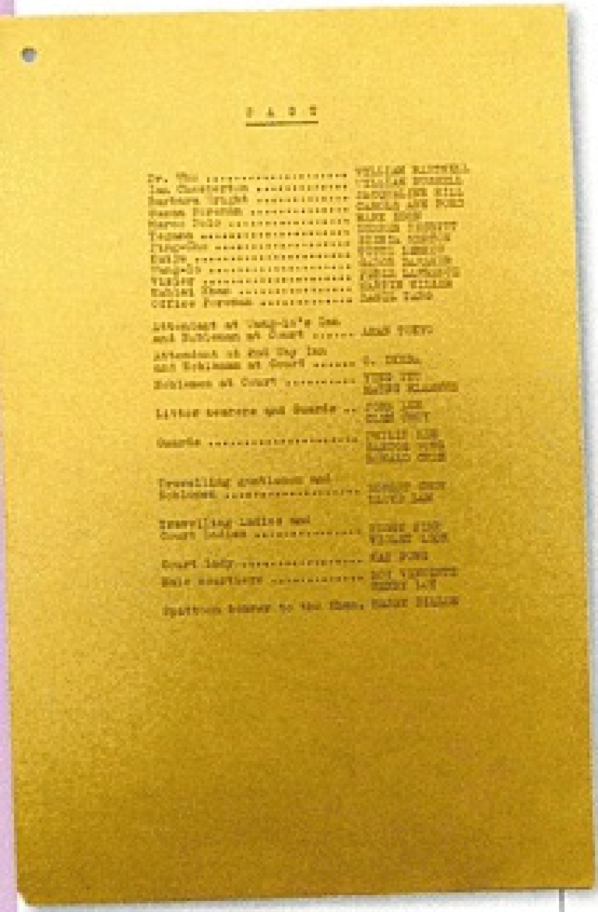
In the northwestern quadrant of the studio stands the Throne Room of Shang-Tu Summer Palace, where the travellers at long last encounter Kublai Khan. Given the variety of movement in this lengthy scene, this is the first time since the third episode that Waris needed to deploy all four cameras on one set. Shang-Tu is, of course, better known as Xanadu – the Far Eastern city famed for its opulence. "So the pressure was on Barry," says Waris, "to deliver something exquisite and spacious on a tiny budget in Lime Grove."

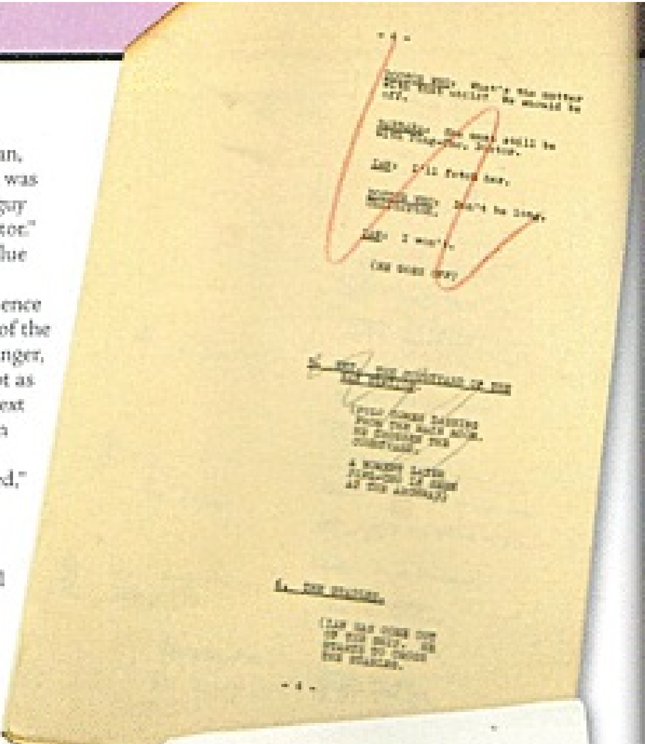


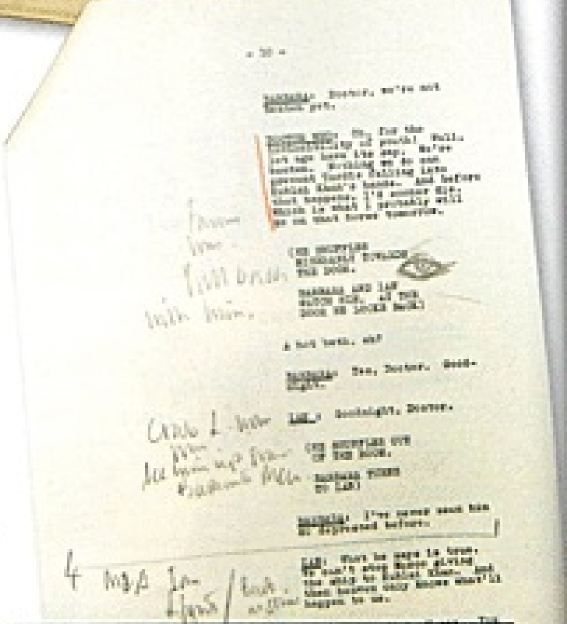
The Throne Room is roughly 40ft long and 28ft wide. Three large windows, hung with ninons (lengths of sheer, lightweight fabric), look out onto a 40x15ft painted backcloth. The focal point is the Khan's throne area. It's a 2ft high platform with two narrow stairways at the front and two wider stairways at the sides. Towards the centre of the room stands a bronze ornament (8ft 6in tall). Double doors at the rear of the set are backed by another photo blow-up.

The episode ends in a Forest Clearing in the southeastern corner. This set is backed by a 50ft black gauze (retained from the fourth episode). At the edge are evergreen trees on bases, rhododendron bushes and bamboo of varying height, all blended into the studio floor with grass mats. There's a fire in the centre, and raised behind the bushes is a space-saving cut-out photograph of the TARDIS. The actual police box remained in the Stables. ►

"Today, there would be rioting in the streets if we cast all these people as Orientals!"







SCRIPTS

As Waris leafs through the yellow camera script of *Mighty Kublai Khan* for the first time in 51 years, he's surprised to see from the cast list that his budget could run to 17 supporting artists. And he's particularly tickled to spot a 'spittoon bearer to the Khan' among the list.

"That was my idea!" he laughs. Although the spittoon bearer was played by one Harry Dillon, Waris is relieved to see a few Oriental-sounding names. "Can you imagine! Today there'd be rioting in the streets if we cast all these people as Orientals. I mean, Derren Nesbitt as Tegana. And Kublai Khan was played by Martin Miller, a nice little Jewish guy from Hampstead. He was a very talented actor."

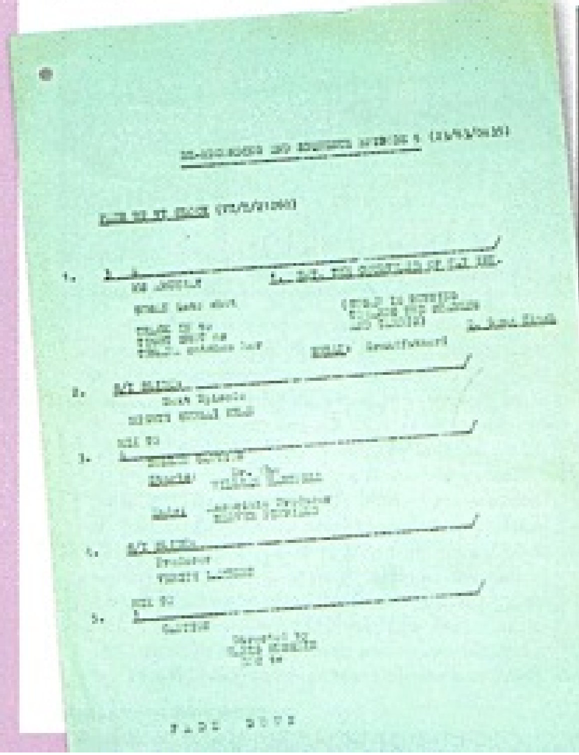
The paperwork includes a loose, pale-blue sheet for the first scene taped on 6 March 1964. It's headed: 'Re-recording end sequence episode 5.' This is simply a re-enactment of the final shot from the previous week's cliffhanger, with Camera 3A tracking in to a tight shot as Tegana seizes Susan in the Stables. The next episode slide 'Mighty Kublai Khan' is then superimposed and the credits replayed. "I can't recall why this reshoot was needed," says Waris, "but it's likely there was a minor technical failing in the original recording."

The episode six folder contains several draft scripts. The pages are adorned with handwriting: Waris' preliminary ideas for camera shots, as well as dialogue tweaks by script editor David Whitaker. The earliest draft reveals two short scenes that were dropped towards the beginning. After a recap of the fifth episode's cliffhanger, there would have been a brief scene with Marco in his bedroom as he realises that one of the TARDIS keys has been taken from its hiding place in his journal. "The other key!" he says, before swinging his legs off the bed.

The next scene was set inside the TARDIS, with the Doctor, Ian and Barbara ready for take-off but waiting for Susan. The action describes: 'Doctor Who is very angry. The ship's power is on.'

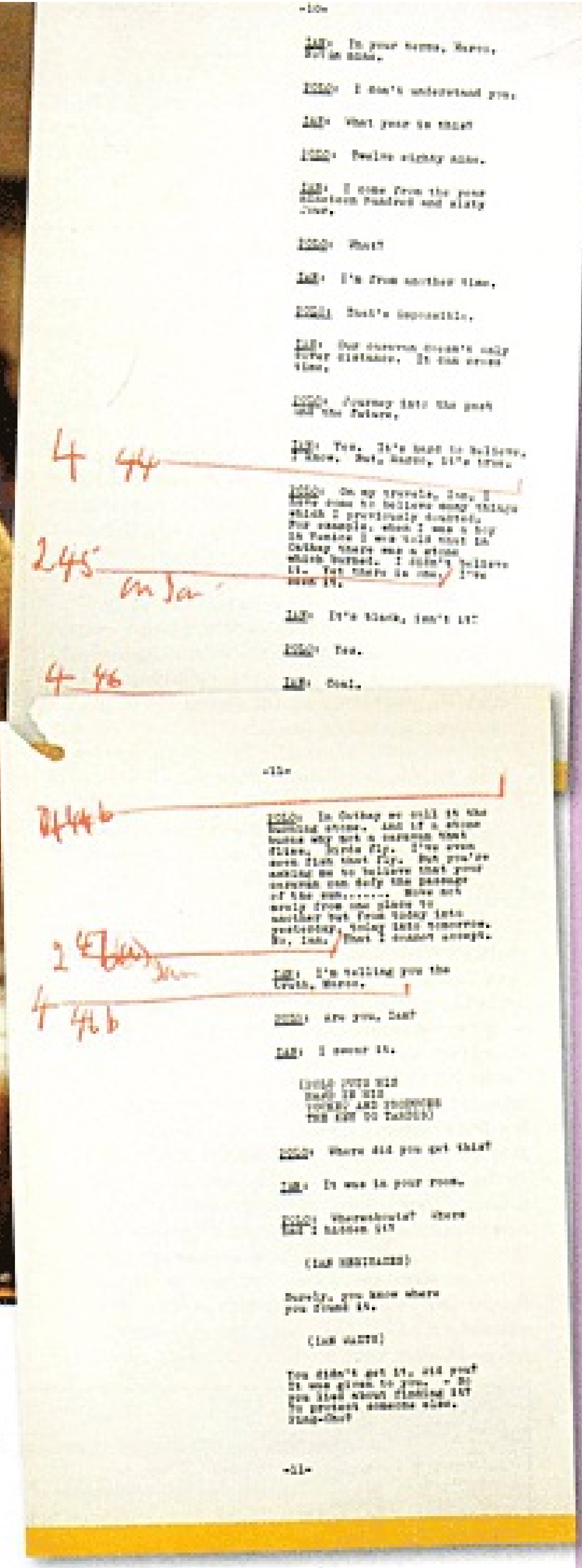
DOCTOR WHO: "What's the matter with that child? We should be off."
BARBARA: "She must still be with Ping-Cho, Doctor."
IAN: "I'll fetch her."

There wasn't room in Studio D for a TARDIS interior, no matter how small. With both scenes cut, the travellers are seen simply exiting the police box to help Susan, while Marco arrives unexpectedly on the scene.



There is no escape for the time-travellers.

Marco finds Ian's tales of time-travelling difficult to swallow.



-10-

IAN: In your terms, Marco, [illegible]

POLO: I don't understand you.

IAN: What year is this?

POLO: Twelve eighty nine.

IAN: I come from the year nineteen hundred and sixty three.

POLO: What?

IAN: I'm from another time.

POLO: That's impossible.

IAN: Our caravan doesn't only cover distance. It can cross time.

POLO: Journey into the past and the future.

4 44

IAN: Yes. It's hard to believe, I know. But, Marco, it's true.

POLO: On my travels, Ian, I have come to believe many things which I previously doubted. For example, when I was a boy in Venice I was told that in Cathay there was a stone which burned. I didn't believe it. Yet there is one, I've seen it.

2 45 on Ian

IAN: It's black, isn't it?

POLO: Yes.

4 46

IAN: Coal.

-11-

4 46b

POLO: In Cathay we call it the burning stone. And if a stone burns why not a caravan that flies. Birds fly. I've even seen fish that fly. But you're asking me to believe that your caravan can defy the passage of the sun....... Move not merely from one place to another but from today into yesterday, today into tomorrow. No, Ian, that I cannot accept.

2 [illegible]

IAN: I'm telling you the truth, Marco.

4 46b

POLO: Are you, Ian?

IAN: I swear it.

(POLO PUTS HIS HAND IN HIS POUCH AND PRODUCES THE KEY TO TARDIS)

POLO: Where did you get this?

IAN: It was in your room.

POLO: Whereabouts? Where had I hidden it?

(IAN HESITATES)

Surely, you know where you found it.

(IAN WAITS)

You didn't get it, did you? It was given to you. So you lied about finding it? To protect someone else. Ping-Cho?

-11-

'Waris had deleted chunks of Ian and Marco's dialogue, but it was reinstated for the recording.'

Mighty Kublai Khan is the final episode to feature any Parchment Map sequences, an animation showing Marco Polo's journey with narrated extracts from his diary. As in the draft scripts for earlier episodes, the narration isn't allocated to Marco. Ian would have spoken the first: "At sunrise we reluctantly rode from Cheng-Ting, leaving the TARDIS to follow us with the trade caravan..." In the second voiceover (actually the very last one in the story), Barbara was to relate their journey from the Great Wall towards Shang-Tu. Their words were paraphrased and given to Marco for the transmitted episode.

What would become Scene 2 also underwent major changes. It takes places in the first Inn after a hard day's horse-riding. In the draft version, the scene starts with the Doctor in a foul mood and limping in pain after the ride: "Nothing we do can prevent TARDIS falling into Kublai Khan's hands. And before that happens, I'd sooner die. Which is what I probably will do on that horse tomorrow." He agrees to Barbara's suggestion that he take a hot bath. By camera-script stage, the Doctor has been completely dropped from this scene. (In fact, apart from a few lines in Scene 1, he plays no part until the lengthy Throne Room scene later in the episode.)

Scene 2 also contains one of the finest moments in the entire serial – when Ian finally explains to Marco that "our caravan doesn't only cover distance. It can cross time." Marco distrusts Ian because he's lied to protect Ping-Cho. He admits that if he did believe Ian, he would give them the TARDIS key. In the final draft Waris has deleted, in pencil, chunks of Marco and Ian's dialogue – notably when Marco speaks of the marvels he has seen on his travels, such as flying fish and a burning stone (which Ian identifies as coal).

POLO: "You're asking me to believe that your caravan can defy the passage of the sun... Move not merely from one place to another but from today into yesterday, today into tomorrow."

None of this dialogue appears in the camera script. Yet it was reinstated and spoken on screen in the transmitted programme. Waris can't now recall if the episode was running short, or whether the actors Mark Eden and William Russell protested. It is lovely dialogue and adds depth to their characters. In the files, there are two loose pages torn from a spare draft script, on which Waris has hastily marked up new camera shots, reinstating the dialogue at the last minute for the recording. ➤

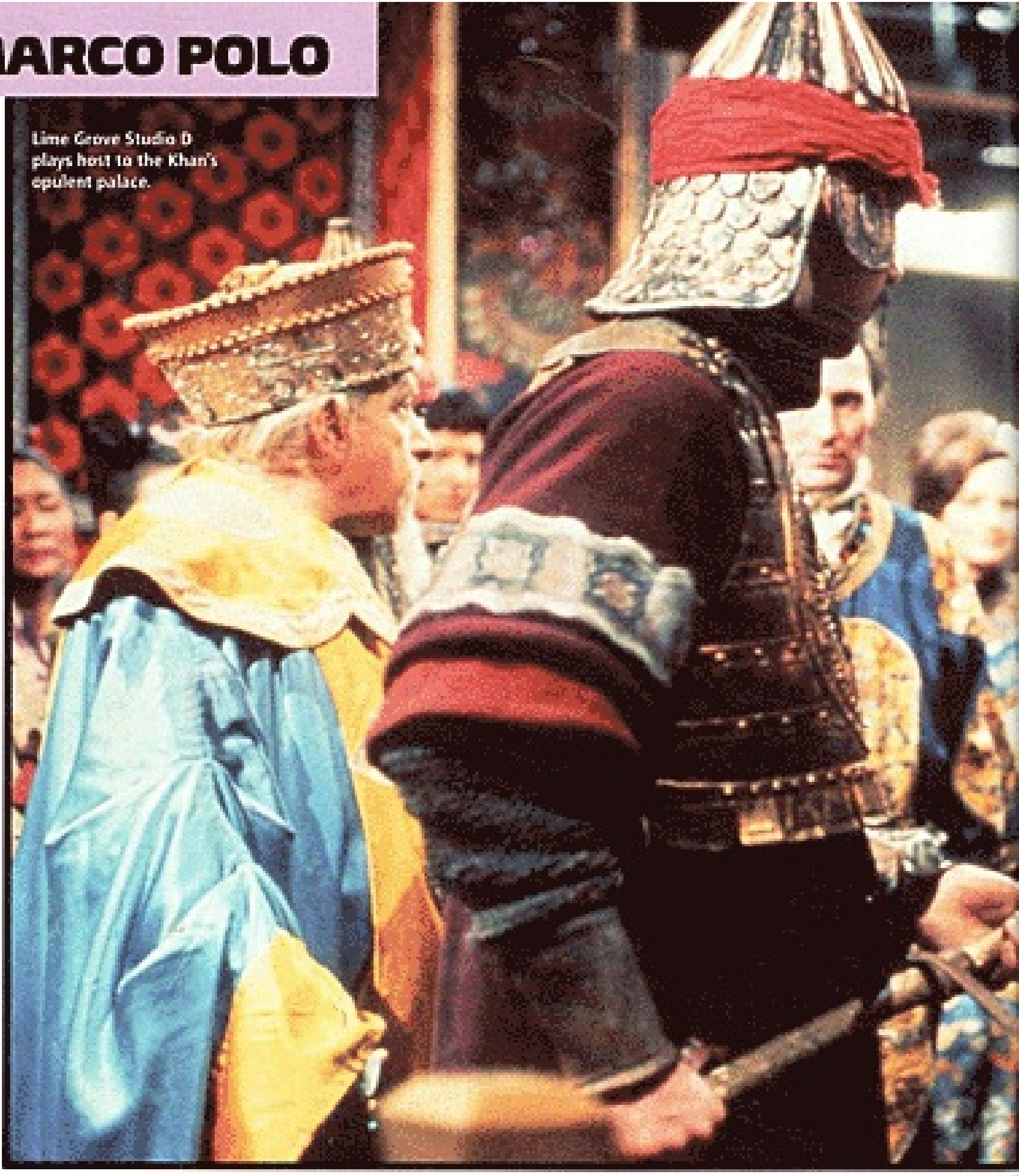
◂ EPISODE 7

Assassin at Peking

RECORDED Friday 13 March 1964 at Lime Grove Studio D
TRANSMITTED BBC tv Saturday 4 April 1964

STORYLINE

Ian and Ping-Cho are rescued by the courier Ling-Tau and escorted, along with Tegana and the TARDIS, to Peking. The Doctor thrashes Kublai Khan in a game of backgammon, but risks all in a final bid for the TARDIS – and he loses! Ping-Cho is told that her elderly suitor has died after imbibing an elixir of youth, so she is now free. Tegana discredits Marco with the Khan. As word comes that Noghai's army is marching on Peking, Tegana tries to assassinate the Khan, but Marco overcomes the Mongol warlord in a swordfight. Tegana then takes his own life. Marco gives the TARDIS key to the Doctor, and the time-travellers at last make their escape.



Lime Grove Studio D plays host to the Khan's opulent palace.

FLOORPLAN

In 1960s *Doctor Who*, one large-scale set (or a series of interconnected sets) would occasionally swamp the studio space at Lime Grove – and so it was for the seventh and final episode of *Marco Polo*. "It's the palace at Peking!" Waris is excited to see it again on his vast floorplan [pictured below]: "Look at that – a huge space being used. That's the throne room, there's an anteroom, and a balustrade so that they can look out at the city."

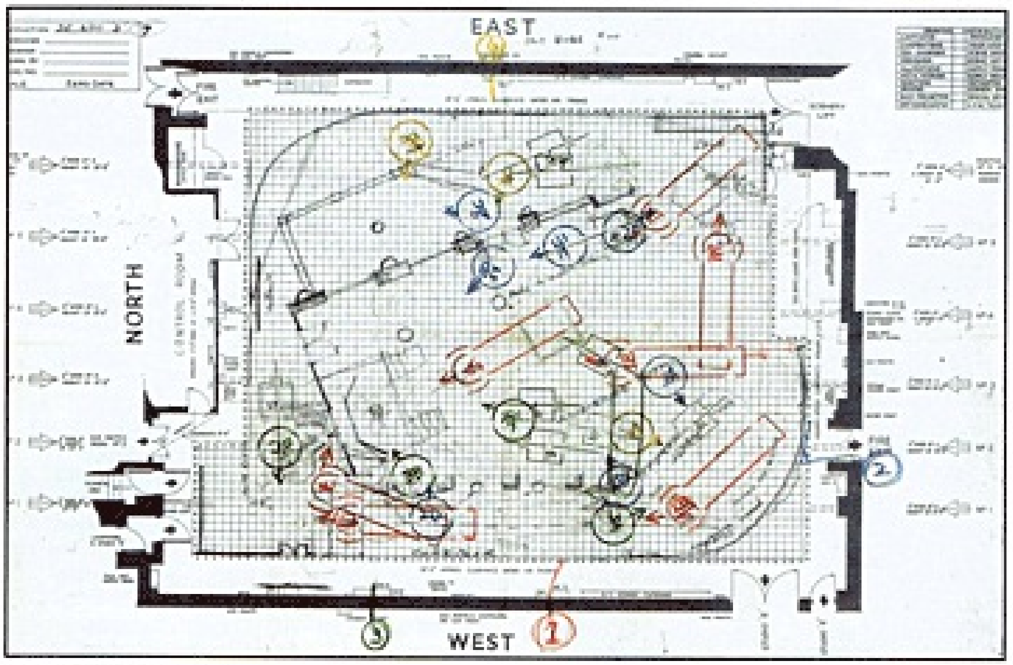
The balustraded Cloister on the northeastern edge of Studio D is backed by a cityscape cyclorama. It's described on a preliminary plan (one with detailed design specifics) as '60x18ft artist painted cloth no 26'. Double doors lead into the Throne Room, with the focus on the dais and throne towards the back – much the same layout as the Shang-Tu Summer Palace seen in the sixth episode.

In fact, a version of this Throne Room set was first needed two months earlier in January 1964, when the climactic fight sequence was filmed at Ealing Studios. Care is taken to maintain continuity at Lime Grove. The floor space is dotted with five columns, and there's an instruction for 'cols to match filming positions'. This continuous set is completed by a Corridor running along the western side, leading to an Anteroom in the northwestern corner.

In the southwestern corner is the Forest Clearing where *Assassin at Peking* begins. It's a remount of the set seen at the end of *Mighty Kublai Khan*, with a fire, bushes and bamboo, as well as the 'ship photo' in the background. The actual police box stands in the Throne Room, indicated by a square in the centre of the floorplan, with the instruction: 'Note there are three positions of box – to be adjusted in studio.' During the recording on 13 March 1964, the TARDIS was wheeled around to facilitate various camera angles and movements.

Erected in the southeastern corner is a dinky little TARDIS interior (only 12x12ft), labelled 'Ship'. It consists of one solid wall, a photo blow-up wall and of course the hexagonal control panel. We can see that Waris chose a mole camera (the red disc and oblong marked 1E on the floorplan) to capture the final shot of the episode. A mole, also known as a crane camera, was operated by three people and had a greater range of movement. The other three cameras were all regular pedestals: 2 is marked in blue, 3 in green and 4 in yellow. The numbers and letters scattered around the plan show how he plotted their positions in the studio as the recording proceeded.

Each set area required different floor paint. According to the preliminary plan, the Anteroom has stencil work, the Corridor and Forest black lacquer, the Throne Room black lines, the Cloister has flagstones and the TARDIS its usual blue lacquered floor.



SCRIPTS

Studying the camera script, Waris is amused to spot that he cast an old friend, Claire Davenport, as the Empress, Kublai Khan's domineering wife.

"Claire was wonderful," he says. "So over the top. We used to send her up rotten. When I did *Caesar and Cleopatra* [at Oxford Playhouse, 1961], I cast her as the queen's assistant, Ftatateeta. She wore this long robe and had these big tits but I put her in a bald wig and everyone used to say, 'Who is the guy playing Ftatateeta?' Oh my God, I'll never forget her!"

In those days the number of recording breaks during a studio session had to be kept to a minimum, but the camera script shows that *Assassin at Peking* was an exception. "Nine!" says Waris. "Having that many breaks was a problem, so we must have got dispensation for this particular episode. I expect it was to do with the fact that most of the action took place in the court, so we'd need costume changes and God knows what else because of time passing."

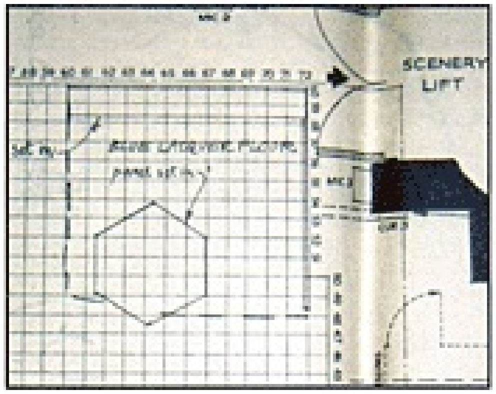
> 'In the draft script, Tegana attacks the Khan – pulling him from his throne!'

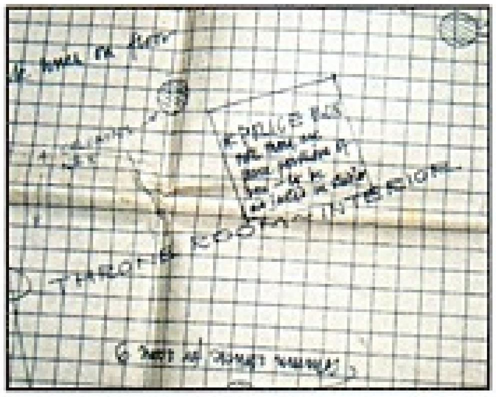
In fact, some breaks were to allow actors to move from one part of the studio to another, or run down the same corridor twice with altered angles on Camera 1. Other breaks were for the comings and goings of the TARDIS. During the third break, the police box was wheeled onto the Throne Room set for its presentation to the Khan. During the ninth and final break, the TARDIS (which had dematerialised in a film insert) was wheeled out of sight, while the control panel was installed on the small TARDIS set for the final shot.

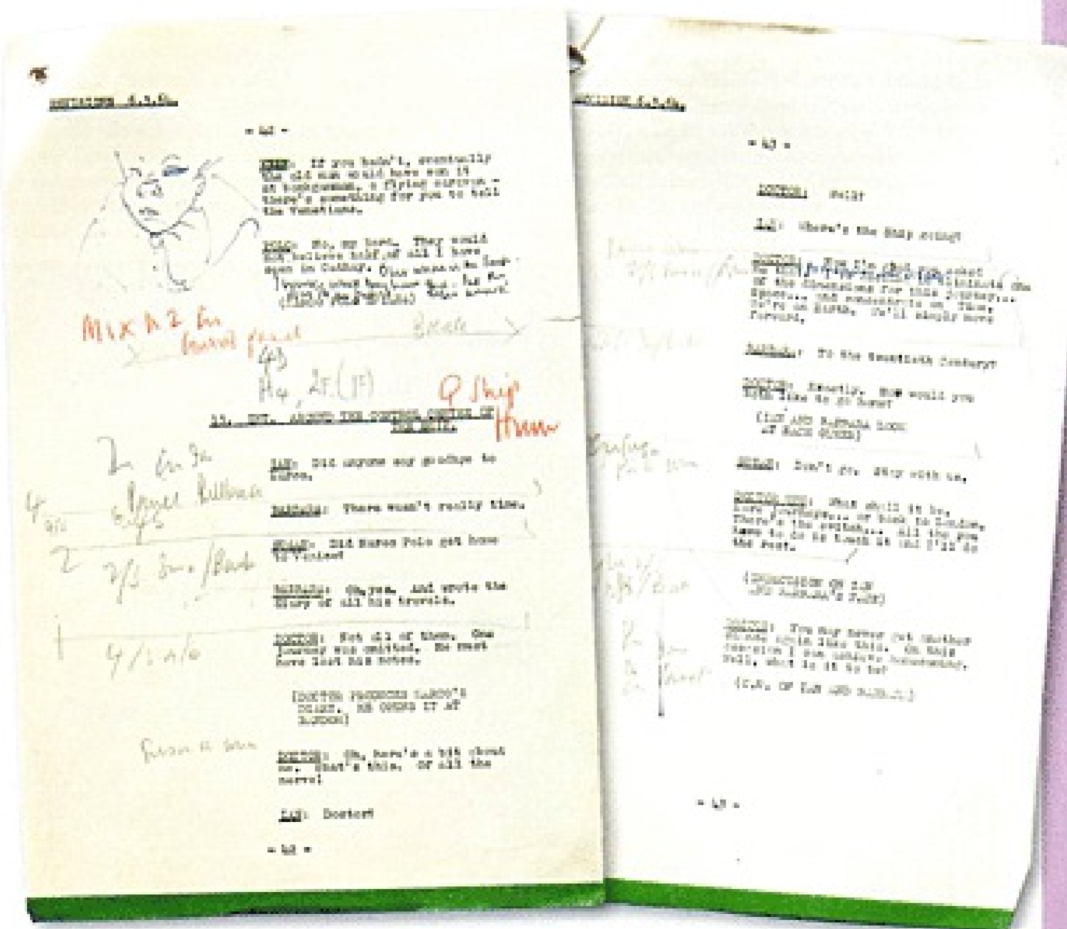
Waris' files also include fascinating draft scripts, which reveal how *Assassin at Peking* evolved over several months. One section that's considerably tightened up is Scene 9, in which the Doctor, Ian, Barbara and Susan try to figure out Tegana's motives and intentions. A very late addition to the scripts is Ling-Tau's message that 'Noghai's army is on the march to Peking' – which finally convinces Marco of Tegana's deceit.

There are other small details of interest in the drafts. Tegana physically attacks the Khan, pulling him from his throne. There's the stage direction: 'The Khan tumbles down the dais. His gout nearly kills him with pain as he falls to the floor.' Tegana raises his sword above the Khan but is distracted when Marco bursts in. 'The sword blade curves down on the spot where the Khan should be. But he isn't there any more. The little man is rolling furiously away.' All of this business was cut before camera-script stage – no doubt to spare actor Martin Miller (then 64) much discomfort.

Also in the draft scripts, just before the swordfight, Marco drops his beloved journal, which the Doctor slyly picks up. In the transmitted episode, Marco actually hands it to the Doctor and (as far as we can tell) it is never given back. This partly addresses any smart-Aleck questions as to why the Doctor and his party are never mentioned in *The Travels of Marco Polo*, the popular translation of the diaries. ►






MIX A2 for control panel
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Director-to-be Douglas Camfield prepares Mark Eden for battle at Ealing Studios.

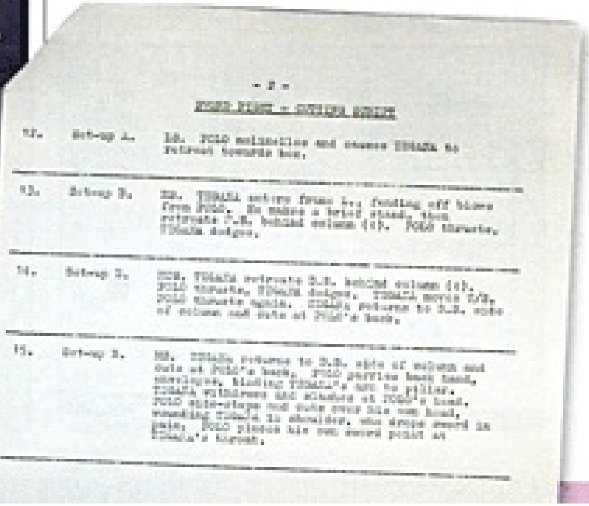
FIGHT SEQUENCE

The camera script notes that the film sequence of the swordfight between Marco and Tegana lasted one minute and 24 seconds. Played into the recording on 13 March 1964, it had actually been shot in January at Ealing Studios on the Throne Room set. It required the guest stars Mark Eden and Derren Nesbitt, three extras as onlooking courtiers, and the police box prop. Waris still has the three-page Shooting Script, meticulously detailing 16 separate shots, with directions such as: 'POLO cuts at TEGANA'S knees. TEGANA leaps up to clear. POLO molinellos at TEGANA, who leaps back. POLO forces TEGANA to retreat to box.' A two-page Cutting Script indicates how these shots were then spliced together.

"I can't remember saying things like 'parries' and 'envelopes'," admits Waris. "It was all choreographed by the fight arranger, Derek Ware, but also that sounds like Douglas Camfield, who was my PA [production assistant]. I think he was responsible for a lot of this, subject to my supervision. I let him film it, but I didn't leave it all to him. I must have been there. I suspect what I did was say, 'Douglas, I need this, this and this. Now get on with it,' and he did. I don't want to take away from Douglas, but it was very much part of my concept. My specifics. So I take credit for the concept, and give him the credit for the execution of it."

Waris fondly remembers Douglas Camfield, who was to later become one of *Doctor Who*'s most fêted directors with such classics to his name as *The Daleks' Master Plan*, *The Web of Fear*, *The Invasion* and *The Seeds of Doom*. "Douglas was terribly anxious to prove himself and at this particular time he had not done that. He was an Army child, a solitary kid, and brought up in a colonial atmosphere. So being ordered about by an Indian... well, he did it with military precision but silent toleration of my abilities. He wasn't a racist, but was heading in that direction. He would joke with me. If at any time I hesitated or there was a long pause in the studio while I tried to work something out, he'd say, 'Come on, Waris, otherwise we'll put you back on the boat.'"

The pre-filmed sequence of Marco and Tegana's climactic swordfight.



CLOSING SEQUENCE

The very end of the final episode went through several rethinks, as Waris' draft scripts reveal. In the earliest version (dated 13.1.64), after Marco has said, "They [the Venetians] would not believe half of all I have seen in Cathay," the Khan tells him, "We shall send you home, soon Marco. To tell them of the other half." The Khan's promise – at last answering Marco's prayers – is crossed out in red ink and appears in no later versions of the script.

The transmitted episode ended with elegant simplicity. In close-up, Marco surmises: "But what is the truth? I wonder where they are now. The past or the future..." The image of Mark Eden's face was mixed to a photo of a galaxy. That in turn was superimposed over a medium long shot of the TARDIS control panel. Then Camera 1 pulled back quickly to a long shot of the four time-travellers standing around the panel. This image faded as the caption 'Next Episode The Sea of Death' appeared and the credits rolled. A lovely montage, with no dialogue spoken by the Doctor's party.

What's fascinating, however, is that the draft scripts contain a full scene with dialogue inside the TARDIS. 'Around the control centre of the ship' the travellers regret not having said goodbye to Marco. Ian admits, "I liked him very much." Barbara, the history teacher, reveals that "eventually there was a war, and [Noghai] was defeated" and that Marco reached home "and wrote the famous book about his travels." The Doctor cuts in: "Of course, the book omits one journey. He lost his notes, I suppose." To their surprise, he has Marco's journal in his hand. He starts to read: "Is that what he thought of me? Well – of all the cheek." The closing stage direction reads: 'The others start to laugh at Doctor Who's outraged expression. Then things start going wrong. And the next episode begins.'

A revised draft (dated 6.3.64, so filed only a week before recording) shows that Marco's final reflection "But what is the truth...?" *etc* was inked in by script editor David Whitaker. However, the final TARDIS scene is significantly extended. It begins, as before, with the travellers' thoughts about Marco, and the Doctor producing his diary, but then Ian poses the question: "Where's the Ship going?" In dialogue that reads as pure David Whitaker, the Doctor explains that he can "eliminate one of the dimensions for this journey... Space... and concentrate on Time. We're on Earth. We'll simply move forward."

Barbara and Susan hit Peking!

'The draft scripts contain a full scene at the end of the story, with dialogue inside the TARDIS.'

Ian and Barbara suddenly have a chance of returning to the twentieth century. Susan pleads with them, "Don't go. Stay with us." The Doctor seems confident: "You may never get another chance like this. On this occasion I can achieve homecoming. Well, what is it to be?" The scene would have ended with a close-up of Ian and Barbara in a quandary.

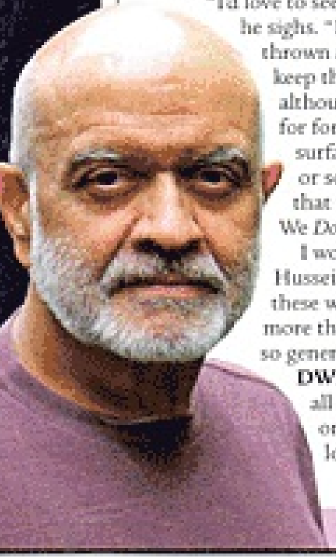
It's a charming scene but, on balance, the ending that was transmitted seems subtler. It hands the final line to Marco Polo – deservedly so, since he has narrated so much of the foregoing story through his journal. His musings and the final wordless image inside the TARDIS confer a mythical status upon the Doctor and his companions as they journey far beyond Cathay...

Together through thick and thin...

AFTERWORD

And so we reach the end of our journey with Marco Polo and the First Doctor. My own grandfather, who intoduced me to *Doctor Who* so long ago, always cited *Marco Polo* as his favourite story. It's clearly one of the lost classics, not only of *Doctor Who* but of 1960s television. I yearn to *see* it – as does Waris: "I'd love to see all of these episodes again," he sighs. "I'm so frustrated they were thrown away." Alas, the BBC didn't keep the original videotapes, and although film copies were made for foreign export, none have yet surfaced – either in private hands or some far-flung archive. Perhaps that too is the stuff of pure fantasy. We *Doctor Who* fans can but dream...

I would like to thank Waris Hussein not only for preserving these wonderful documents for more than five decades, but for so generously sharing them with **DWM** readers, so that we can all enjoy at least a taste of one of the Doctor's greatest lost adventures. **DWM**



FIONA CUMMING 1937-2015

THE PERFECT PERFORMANCE

Fiona Cumming, who passed away on New Year's Day, directed four *Doctor Who* stories during the 1980s. We pay tribute to her life and career.

FEATURE BY **ED STRADLING**

'Fiona was one of the best directors of actors – if not *the* best – to work on *Doctor Who* in the 80s.'

Fiona Cumming is known to *Doctor Who* fans for just four jobs of work over a two-and-a-half year period. Like so many in her profession, in her later years she was remembered only for her work on cult TV. But she enjoyed a fine TV career spanning over 30 years, and for ten of those years, between 1974-84, she was a prolific director of mainstream television drama.

Fiona was born in Edinburgh in 1937, her lack of a Scots accent being easily explained by her training as an actor at the Royal Scottish Academy of Music & Drama, in the days when actors were encouraged to lose the accent as soon as possible. It was there that she first met her husband-to-be, Ian Fraser, although it would be many years before they became a couple.

After training, Fiona performed regularly on stage, primarily at the Citizen's Theatre in Glasgow. She also appeared occasionally on BBC Radio, and on TV in *Doctor Finlay's Casebook* and *Diversion to Danger*, before taking a job at Border Television as a continuity announcer. A small part of that role involved working with camera crews on news reports, and she soon developed a keen interest in the behind-the-scenes workings of television.

In 1964, as the BBC was expanding to accommodate BBC2, Fiona successfully applied there for a holiday relief job and moved to West London. As an Assistant Floor Manager in the drama department, rotating between series and serials, she was most often assigned to the soap opera *Compact*, but she also enjoyed a run on the light-hearted drama *Swizzlewick*. Her rounds also included two *Doctor Who* serials – *The Massacre of St Bartholomew's Eve* (1966) and *The Highlanders* (1966-67). The directors of these two serials, Paddy Russell and Hugh David respectively, would both, in different ways, influence Fiona's career. Working with Paddy persuaded Fiona that becoming a TV director was achievable for a woman, while Hugh David encouraged her in that pursuit.

By 1968, Fiona had moved up the ranks to Production Assistant, which included many elements of the job that is today known as First Assistant Director. She returned twice to *Doctor Who* in that role, working on *The Seeds of Death* (1969) and *The Mutants* (1972). By the time she worked on the adaptation of Anthony Trollope's *The Pallisers* in 1974, she'd become friendly with another, more junior BBC staffer, John Nathan-Turner – a friendship that was to endure until John's death in 2002.

Not long after *The Pallisers*, Fiona was given the chance to 'act up' as director on two episodes of *Z Cars*, one of which featured John Duttine in an early TV role. Her directing début was widely regarded as a success, and her next big break came when Moira Armstrong dropped out of directing the classic serial *The Master of Ballantrae* and Fiona was given the chance to step in. Produced by Martin Lisemore (who would go on to produce *I, Claudius* before his tragic death in early 1977), the six-part serial starred Julian Glover, Brian Cox, Brigit Forsyth and Fulton Mackay.

It was no surprise when more directing opportunities followed for Fiona. She directed two more *Z Cars*, three episodes of *Angels* and she even bagged a plum *Play for Today* slot for BBC Scotland in 1978.

But all the while, she was employed and paid as a Production Assistant. There were a handful of BBC staff directors in London, but already by this time, the BBC was looking to reduce, not increase their number, and Fiona would often return to the role of PA when there were no directing opportunities. With four years' experience as a director, she found this increasingly frustrating. With some guaranteed work available in Scotland, she took the plunge, left the BBC and became a freelance director in 1979.

Fiona wasn't short of work in the early years, when she would flit between London and Scotland for directing jobs. She distinguished herself with two episodes of *Blake's 7* which producer David Maloney offered her in 1979, and when BBC Scotland offered her *The Omega Factor*, she was reunited with Ian Fraser, by then a Production Manager. They went on to marry in 1981, and Fiona soon became a much-

"Can you make it dance?" Fiona – an expert at charming her cast.

loving, and much-loved, stepmother to Ian's son, Tom, and daughter, Kim.

More work for BBC Scotland included *Square Mile of Murder* and *The Walls of Jericho* (again working with Ian), and it was these two series which prevented John Nathan-Turner from employing Fiona in his first season as the new *Doctor Who* producer. But he quickly found an opening in 1981, and was to keep her busy for much of the next two years. Fiona directed four of Peter Davison's 20 *Doctor Who* serials, including his *début*, *Castrovalva*, in which her greatest challenge lay in reminding the lead actors that their characters had only just met, despite the serial being fourth in production order.

In those days, TV drama production techniques were still largely derived from the theatre. Directors were very much encouraged to think in those terms, and with a theatre background herself, Fiona was happy to comply. But her time on *Doctor Who* coincided with some younger directors, who were often given *Doctor Who* as one of their first projects, starting to challenge those protocols. In the early 1980s, several directors had shown a different, and arguably more inventive, way to present *Doctor Who*. While this caused a degree of internal strife at the BBC, the results were much appreciated by fans of the series, in contrast to the old methods which some found frustrating – not least leading actor Peter Davison and script editor Eric Saward, both of whom felt that stronger directors could bring a lot more dynamism to the series.

But it was notable that, despite her traditional approach, Fiona was never cited among those 'stale' directors felt to be holding the series back. Having been an actor herself, she regarded performance as paramount. In a 2013 interview with Toby Hadoke for his *Who's Round* project, she tellingly remarked that given a choice between two takes, one of which was technically perfect, the other of which was technically poor but carried better performances, she would choose the latter every time.

And it showed. Fiona didn't inject pace and energy into the series in the way that Peter Grimwade or Graeme Harper could. But what set her apart from most directors of her time, was her ability to make the show compelling by concentrating on performance, first and last. She was one of the best directors of actors – if not *the* best – to work on the series in the 1980s.

The perfect case in point was *Snakedance*, the first of her two serials directed in 1982. It's hardly the fastest-moving story in *Doctor Who* history, but 30 years later, with even the sharpest directed stories looking pedestrian by modern standards, more and more people can see beyond the slow pace, because it's a fascinating story, quite brilliantly acted. John Carson, Brian Miller and Collette O'Neil were inspired choices, performed superbly, and it was Fiona, of course, who picked Martin Clunes out of *Spotlight* to give him his first opportunity on television for a major role.

Having told John Nathan-Turner that she was better suited to psychological dramas than monster romps, Fiona was given *Enlightenment* later in 1982. She delivered another fine ensemble piece, despite losing two of her original cast and being handed, as a *fait accompli*, a pop star with no acting experience in a relatively large guest role!

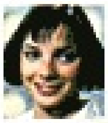
Fiona and Ian were, by this time, regular drinking buddies with John Nathan-Turner and his partner Gary Downie. After taking a family holiday in Lanzarote, she suggested the island to John as a potential *Doctor Who* location. *Planet of Fire* was the result and it turned out to be her final work on the series. Once again, it was a sedate affair in comparison to some of the surrounding serials, but the exotic locations gave Fiona an opportunity to show she could get great results on location as well as in studio. *Planet of Fire* was again notable for its performances, including an excellent début from Nicola Bryant and a rare understated turn from Peter Wyngarde.

DVD extras! Fiona is joined by Janet Fielding to reminisce about their adventures together.

© ED STRADLING

NICOLA BRYANT

Peri, Planet of Fire (1984)

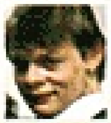


"Apart from her warm and friendly smile and her utter professionalism, I remember the first question I asked Fiona during the readthrough. In the script for *Planet of Fire* it said 'Peri slides down the side of a volcano', so when I asked Fiona about this she told me not to worry, 'It's just camera angles, darling, just camera angles.'

"Basically, I was learning not to ask the wrong question at the wrong time. Fiona also told me the smartest thing I could do while filming *Planet of Fire* was to study and watch Peter Davison, which is exactly what I did.

"Nothing seemed to faze Fiona. She was always a well-focused professional who would enjoy a drink and a laugh in the bar after work."

MARTIN CLUNES



Lon, Snakedance (1983)

"I was so sad to hear of Fiona's passing. She was lovely to me. Apart from picking me in the first place, she was attuned and sensitive to the fact that this was my first outing and really encouraged me at a hugely exciting but potentially scary time in my life."

A long stint on *Emmerdale Farm* for Yorkshire TV kept Fiona away from TV Centre during Colin Baker's opening year as the Doctor, but she was due to return in 1985 for his second season until BBC1 Controller Michael Grade intervened and put the show on hold.

By this time, Fiona and Ian owned a flat in Brighton next door to John and Gary. With them, they had formed Teynham Productions, running mostly pantomimes on the south coast. But Fiona and Ian were still based primarily in Scotland, so long stretches directing drama in London were not ideal for Fiona, who continued to work regularly on *High Road* for Scottish Television in the late 1980s and the Scottish Gaelic soap *Machair* in the early 90s.

But soap operas aside, multi-camera drama was by this time beginning to give way to single-camera film or OB work, meaning long rehearsal periods were coming to an end. Less time devoted to the actors and more time spent on the technicalities didn't suit Fiona's skill set, and in the mid 1990s, she and Ian moved to Denmark to teach directing at a film college, where they stayed for five years.

By the early 2000s, they were back in the UK and were present in May 2002 to be at John Nathan-Turner's side in his last moments.

Towards the end of her life, Fiona willingly contributed to DVD releases of her *Doctor Who* serials, including an enthusiastic turn working on special presentations of two of her serials, *Enlightenment* and *Planet of Fire*, in 2007-08.

She developed cancer in the late 2000s, but by late 2009 she had recovered well and enjoyed her retirement for another five years before her health deteriorated quickly in late 2014. She died on Thursday 1 January 2015, aged 77. **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

Dark Eyes 4

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney, Matt Fitton
STARRING Paul McGann (The Eighth Doctor), Nicola Walker (Liv Chenka), Alex Macqueen (The Master), Barnaby Kay (Martin Donaldson), Rachael Stirling (Adelaine Dutemps), Sorcha Cusack (Mary), Dan Starkey (The Sontarans), Susannah Harker (Anya), David Sibley (The Eminence), Beth Chalmers (Kitty Donaldson), Nicholas Briggs (The Daleks)
RRP £20.00 (CD or download)

Concluding their epic battle across space and time with the Daleks, the Master and the Eminence, this fourth and final *Dark Eyes* box set sees the return of Paul McGann's Eighth Doctor and Nicola Walker's Liv Chenka. But looking at the cast list, you'll immediately notice the omission of Ruth Bradley's Molly O'Sullivan: ol' Dark Eyes isn't back.

However, co-writers John Dorney and Matt Fitton turn Molly's non-appearance to their advantage, using the mystery as a way to reintroduce the ongoing storylines. That's the hook for the first disc: *A Life in the Day*. It begins with the Doctor and Liv taking rooms at the Ritz Hotel in 1921 London. While the Doctor tries to get to the bottom of Molly's disappearance, Liv walks out with Martin Donaldson, an invalided veteran of the First World War. Unfortunately, killer androids and temporal anomalies keep getting in the way of their perfect day.

It's the kind of story that Steven Moffat might write: a complicated romance with a heart-wrenching twist. It's also the most fun I've had listening to an Eighth Doctor audio since the days of Lucie Miller. After becoming a bit of a sulky sourpuss of late, the Doctor is back to his old self, caught up in the action, easily distracted (the scenes in the cinema are a hoot), and winningly charming. This couldn't have been a better opening for the box set.

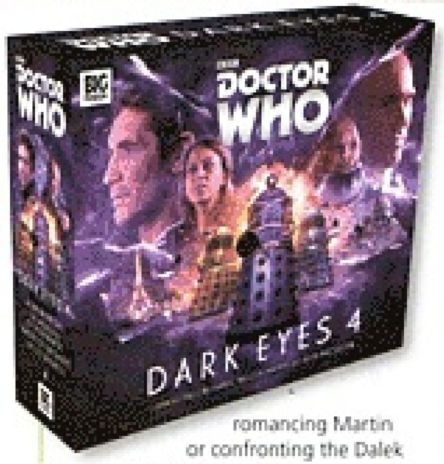
The Monster of Montmartre, the second play, follows up strongly, pitching the Doctor and Liv against a cast of unsavoury characters in 1920s Paris. Everything revolves around the anachronistic Red Pagoda, where Madame du Temps and her mysterious husband manipulate events.

The play sees the welcome return of the Dalek Time Controller, one of Nicholas Briggs' best characters. A more cunning, calculating version of Dalek Caan, with a tremulous, insinuating voice, the Time Controller is a thoroughly creepy and unpleasant arch-enemy.

Not as arch, though, as Alexander Macqueen's Master, who returns in the third play, *Master of the Daleks*. Now in league with the Time Controller, the two of them sound like two vicious old queens playing a game of one-upmanship. "I will not be questioned," hisses the Time Controller at one point, while the Master adds his own barbed pleasantries, taking an insane delight in every reversal of fortune. All this tends to overshadow the 'movie poster' plot of Daleks versus Sontarans, although hearing Dan Starkey's war cry, "Die, metal abominations!" is more than enough justification for their presence.

The box set, and the whole *Dark Eyes* series, concludes in *Eye of Darkness*. As expected, it's an explosive mix of revelations, sacrifice and loss that works hard to deliver a compelling and comprehensive climax. Fitton brings back the Eminence and Schriver, rewrites time and explains the outstanding plot points from earlier stories. It hangs together well and is a very appropriate conclusion with a couple of excellent performances by David Sibley and Sorcha Cusack.

Nicola Walker's acting is never less than great. Dorney and Fitton actively seek to put Liv into situations where she can sparkle more than previously: romancing Martin or confronting the Dalek Time Controller, all of which help. But I still feel there's work to do to make Liv a memorable successor to Molly – especially when even the Doctor seems to have forgotten about her in his roll call of farewells in *The Night of the Doctor*.



Although *Dark Eyes* has had some dramatic high points, the overall tone has been pretty bleak. *A Life in the Day* reminded me how utterly joyous the Eighth Doctor can be, of the energy and fun Paul McGann brings to the role. I'd like to hear more of *this* Doctor in the future please. **MATT MICHAEL**

> **'*A Life in the Day* is the kind of story that Steven Moffat might write: a complicated romance with a heart-wrenching twist.'**

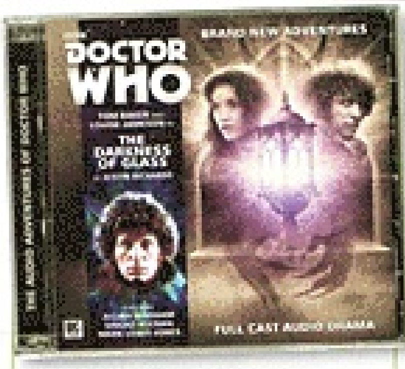
The Darkness of Glass

AUDIO DRAMA Big Finish

WRITTEN BY Justin Richards
STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), Mark Lewis Jones (Professor Oliver Mortlake), Julian Wadham (Joseph Holman), Sinead Keenan (Mary Summersby), Rory Keenan (David Lacey)
RRP £10.99 (CD), £8.99 (download)

Landing near an island off the coast of Britain in 1907, the Doctor and Leela are inevitably drawn into shady goings on at the local gothic mansion that may just involve the resurrection of a demonic force from antiquity. Justin Richards takes a leaf from the book of the incomparable ghost storyteller MR James, whose ghosts often entered the world through malignant arts and crafts. Here, it's a magic lantern show that gives the monster a chance to intrude into the comfortable drawing rooms of Edwardian England.

Richards is particularly good at this kind of clammy, claustrophobic horror: in the past he's written of clockwork men in 1920s London, and a sequel to *Pyramids of Mars*. *The Darkness of Glass* tops all of them because it's genuinely unsettling, with a brilliantly clever explanation of the nature of the monster, and some scenes that hold their own against Philip Hinchcliffe's classics: creeping shadows, grisly deaths and an atmosphere of pure dread. The magic lantern show is an ingenious backdrop, bringing to mind darkened rooms, ghostly flickering light, and dark shapes forming like phantoms in the air.



Nicholas Briggs' direction makes the most of the script's menace: he doesn't feel the need for overblown music to signpost all the scares. Instead, there's a focus on everyday noise – clanking plates, footsteps on gravel, the ringing of a bell. The prevalence of such innocuous sounds reinforces the idea that ordinary objects can take on a frightening life of their own.

Briggs also assembles another excellent cast, all of whom strike the right balance between Edwardian fussiness and warmth: you don't want them to die. But, rightly, this is Tom Baker's show, the kind of ghastly grim tale that the Fourth Doctor was made for. His little chuckle as he remembers Fang Rock – which, lest we forget, ended with the massacre of everyone barring him and Leela – is a reminder of his unpredictable otherness. 40 years since he first played the part, Tom Baker's performance remains equally unpredictable. Stories like *The Darkness of Glass* are why so many of us still remember him as *Doctor Who*'s definite article. **MATT MICHAEL**

Equilibrium

DOCTOR WHO
EQUILIBRIUM

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Peter Davison (The Fifth Doctor), Sarah Sutton (Nyssa), Janet Fielding (Tegan), Mark Strickson (Turlough), Annette Badland (Queen Karlina), Nickolas Grace (Balancer Skaarsgard/Viktor Skaarsgard), Joanna Kirkland (Inger), John Albasiny (Jesper), Ella Kennion (Romy)
RRP £14.99 (CD), £12.99 (download)

Picking up directly from last month's *Mistfall*, *Equilibrium* hurls listeners straight into the action. Robbed of a vital component, and adrift in the universe of E-Space the TARDIS plunges the Fifth Doctor, Tegan, Turlough and Nyssa into a desperate race to catch the thief. Crash-landing in ice fields and menaced by massive wolf-like creatures, this definitely isn't shaping up to be a good day for the crew. And then they get to Isenfel.

Mistfall was a thoughtful, reflective story and Matt Fitton's script follows a similar approach, as though returning to E-Space also entails a return to the Christopher H Bidmead school of *Doctor Who*. Everything in Isenfel exists in a state of balance – must exist in a state of balance, in fact. For every lamb that's born an older sheep must lay down its life; for every visitor that arrives in Isenfel, a citizen has to make way... A society, like the planet, frozen in place by its own laws, maintained by ancient mechanisms that have become shrouded in myth.

The key to everything is entropy. Isenfel's systems are set up to prevent an inevitable collapse which means that when the four time travellers arrive and begin to interfere – for example, by insisting no-one should die to make room for them – they trigger a sequence of events with dire consequences. The TV series has occasionally pondered whether the Doctor's arrival, 'on a whim', is always a good thing. *Equilibrium* is a story about what happens when the Doctor interferes without taking time to understand the world he's in.

In Bidmead's *Doctor Who*, this is a cardinal sin: the first time the Doctor was stuck in E-Space he got out by understanding how the rules of the pocket universe worked, while others just tried to blast their way out. The Doctor's mistake gives Peter Davison some meaty material to work with: a real moral quandary, and the horrified realisation that he might have made a bad situation worse. It's easy to overlook Davison's rock-solid performances in the audios, but he's truly excellent: an actor of such versatility that a writer can give him anything to do and he'll make it work brilliantly, the real linchpin for all his stories.

In *Equilibrium* he's supported by a great guest cast including Annette Badland and Nickolas Grace. The regulars don't get quite as much to do: Janet Fielding is left holding the baby while Mark Strickson gets more action than normal when Isenfel's princess takes a liking to Turlough. But as Nyssa, Sarah Sutton plays her key role as the Doctor's moral support, even if she's starting to tire of their rootless life.

Ending on another nail-biting cliffhanger, *Equilibrium* is a well-balanced centrepiece for this trilogy.
MATT MICHAEL

The Deadly Assassin

TALKING BOOK BBC Audio
WRITTEN BY Terrance Dicks
FEATURING The Fourth Doctor
READ BY Geoffrey Beevers
RRP £20.00

BBC
DOCTOR WHO
AND THE DEADLY ASSASSIN
TERRANCE DICKS
READ BY GEOFFREY BEEVERS

Geoffrey Beevers has one of those voices. Silky smooth and with much texture, you could happily spend a couple of hours listening to him read the phone book. It's good fortune, then, that the one-time TV Master has turned his talents not to the *Yellow Pages*, but *The Deadly Assassin*.

Written by Terrance Dicks, *Doctor Who and the Deadly Assassin* was published by Target Books in October 1977, just 12 months after the story's TV broadcast. As a novel it lacks some of the detail and brilliance of Dicks' earlier Target work, seeing the great master of the *Doctor Who* novel hitting a more productive run on the novelisations that led to a necessary brevity. Not that this is a churned-out piece of work – there's enough detail – a random thought here, a paragraph of extra background to Time Lord society there – to maintain his excellent track record in bringing *Doctor Who* stories to another medium.

Beevers is a good choice as reader for this meaty tale of the Fourth Doctor's summons to his home planet Gallifrey. Our hero is framed for the assassination of the outgoing President and enters the nightmarish world of the Matrix to battle a sinister agent of his arch nemesis, a now decaying and even more twisted incarnation of the Master. While Beevers didn't play this version of the Master in *The Deadly Assassin* on TV, he would take on the role a few years later in *The Keeper of Traken*, and his sterling work with Big Finish has made his the default voice for this cadaverous villain. He imbues the prose with, dare it be said, a sinister charm, that introduces an unsettling danger behind every line, perfect for the darkness of the story.

Each character is given a distinct tone, achieved effortlessly by little more than a vocal gesture from Beevers, a sign of a good voice artist. His Fourth Doctor is fairly straight down the line, but Co-Ordinator Engin is almost a perfect recreation of the character as on screen, while Commander Hildred (sic) is nicely pompous. Of course, the Master is note perfect, as you'd expect, perhaps with more snarl than silk as befits Peter Pratt's TV rendition, wonderfully evoked here. Brilliantly, Castellan Spandrell is given the tone of a cockney heavy, the biggest contrast from the TV version.

These audiobooks never skimp on the sound design, Simon Power once again delivering a deep soundscape to help bring the text alive. Computer banks whir and beep, Gallifreyan stasers stab out bolts of energy, and the world inside the Matrix is given that dangerous edge, bullets flying and pinging off rocks. The musical stings to punctuate the action are sweeping and epic, matching the pivotal nature of the story and its Gallifreyan setting.

The Deadly Assassin marks another hit from a range that continues to reward the listener. These audiobooks are often like revisiting an old friend you've lost touch with, and are reminded of all the great qualities they possess. *The Deadly Assassin* is no exception. **MARK WRIGHT**

Flywheel Revolution

AUDIO READING Big Finish
WRITTEN BY Dale Smith
PERFORMED BY Peter Purves
FEATURING The First Doctor
RRP £2.99 (download only)

Flywheel Revolution begins a new strand for Big Finish: a monthly, download-only short story, the perfect length to listen to on a commute or when you have half an hour to spare. *Flywheel Revolution* immediately pins its colours to the mast: although it's narrated by Peter Purves, Steven Taylor is nowhere to be heard. This is told from the perspective of a little lost robot, to whom the First Doctor is a terrifying alien visitant.

The little robot, Frankie, has a broken timer which means he can't navigate around his planet. He's therefore been consigned to the scrap heap with other robots that are defective in some way, locked away inside a huge wall. But Frankie is a persistent little chap, and he has heard tales of a monster that is eviscerating robots on the scrap heap. Fearlessly, Frankie goes in search of the monster – and discovers a strange old man lurking in the junkyard.

Quite what this says about the First Doctor is anyone's guess – he does seem to have an unhealthy predilection for loitering in amongst scrap metal. Writer Dale Smith doesn't dwell on this quirk, however. Instead, he paints a picture of a Doctor whose fierce aspect hides a compassionate, independent-minded traveller. Charmingly, in the little robot that doesn't know where it's going, the Doctor finds a kindred spirit, and sets about helping his new friend gain freedom from the junkyard where he's been confined.

Of course, the Doctor recognises that conformity and obedience are the real walls that confine the junkyard robots, and by recognising and harnessing their imperfections, they really can change the world. After all, that's how it all started for him.

Purves' narration is clear, compelling and effective, keeping this listener thoroughly engaged. His impression of First Doctor William Hartnell is kindly and avuncular. It's sweeter than the real deal, but works well, particularly combined with Smith's description of the Doctor's mannerisms.

Playing out like an episode of 1960s science-fiction series *Out of the Unknown*, *Flywheel Revolution* has a beautifully retro feel to it, and is an entirely likeable start to the series.
MATT MICHAEL

Doctor Who and the Communist

PAMPHLET Five Leaves Bookshop
WRITTEN BY Michael Herbert
FROM fiveleavesbookshop.co.uk
RRP £4.00

The Communist Party of Great Britain was never a huge organisation. At its absolute peak, it had 60,000 members and two MPs. But for three or four decades following World War Two it was remarkably influential, in industry, in science, and not least in culture. It was Communists, after all, who invented the Notting Hill Carnival, the folk song revival – and, as *Doctor Who and the Communist* reveals – the Sea Devils.

Sometime Communist, and lifelong Leftie, Malcolm 'Mac' Hulke wrote two serials for the Second Doctor, and five for the Third. Before creating the notoriously ill-named Silurians, he was responsible, along with his script editor, and one-time lodger, Terrance Dicks, for that extraordinarily adult epic, *The War Games* (1969). It's probably remembered today chiefly for being the last story to star Patrick Troughton, and the first to name the Time Lords. Those of us who watched it as children usually remember it as 'the one that went on for ten weeks, and had no monsters in it.'

But, with its contempt for authority, its anti-militarism, its message that wickedness can be beaten by solidarity, *The War Games* is also a perfect example of Hulke's unapologetically political approach to fiction. *Doctor Who* was "a very political show," he once said, because it was about "relationships between groups of people." Even when one group are reptiles, "they're still a group of people."

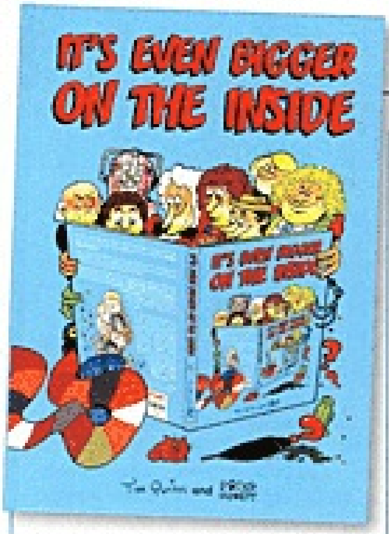
Just as radical in its intentions, and arguably *Doctor Who* fandom's founding document, was Hulke and Dicks' 1972 paperback *The Making of Doctor Who*, the revolutionary book that first transformed passive viewers into active fans, able to watch our favourite programme from backstage, as it were, as well as on the screen.

Surprisingly little is known about Hulke's life outside television, at least until John Williams' eagerly anticipated biography appears. Meanwhile, this slim (at 30 pages), but fascinating pamphlet, written by a professional historian and fan Michael Herbert, serves as a delightful introduction to Mac – the man who did so much to pave the way for a primetime show in which a Silurian enjoying an inter-species gay marriage seems like the most normal thing on Earth.

MAT COWARD

It's Even Bigger on the Inside

BOOK Miwk
BY Tim Quinn and Dicky Howett
FROM www.miwkpublishing.com
RRP £24.99


IT'S EVEN BIGGER ON THE INSIDE
IT'S EVEN BIGGER ON THE INSIDE
Tim Quinn and Dicky Howett

There are some names that just look so right together. For a generation of now-greying **DWM** readers, it's hard to see Tim Quinn and Dicky Howett as separate entities. They're as tied together as Pearl and Dean, Vic and Bob, and Glitz and Dibber.

Tim and Dicky were the magazine's original in-house cartoonists between 1982 and 1995. They started their three-panel *Doctor Who?* strips in the days of Peter Davison, and ended them on the eve of Paul McGann, and every **DWM** gagster that's come after them, from Leighton Noyes to Nick Miller to Baxter to current cartoonist Lew Stringer owes them a fat debt.

It's Even Bigger on the Inside collects together every gag Tim (who did the words) and Dicky (who did the drawings) did that was inpired by *Doctor Who*. Every *Doctor Who?* is here, plus their two published books – Target's *The Doctor Who Fun Book* and Marvel's *It's Bigger on the Inside*, along with assorted ads, private commissions and even Dicky's earliest *Doctor Who* scribble – a one-panel cartoon of the Daleks holding up Santa Claus, from the Scottish *Sunday Mail* in 1966.

To modern eyes, reared on the weirder worlds of *Doctor Whoah!* and *The Daft Dimension*, Tim and Dicky's cartoons might look a little square, a bit *Beano*-ish, but there's a cheekiness and irreverence here that's crazily infectious. And while the references may betray their vintage (younger readers may want to have Wiki at the ready to find out who Arthur Negus, Simon Groom and Mary Whitehouse are), most of the funny has aged well.

Particularly splendid are the two humour books, both still as fresh as daisies. Fake ads ('Boys! Be the bee's knees at any party with these beezer Brigadier's braces! Used by all UNIT commanding officers!') sit alongside the Doctor's old school reports ('I find it impossible to test the Doctor on History as he keeps nipping back in time to change it!'), extracts from his 500-Year Diary (Saturday – 'What a stroke of luck! We're saved as the Daleks have their power cut off for non-payment of electric bill. Thank goodness they hadn't converted to gas!') and lots of gleefully stupid quizzes, games and sketches.

There's always fun to be had, whether it's scrutinising the details of producer John Nathan-Turner's famously garish Hawaiian shirt (spiders, Saturn and the logos of Channel 4 and Oxo), seeing Peri's chest inflate and deflate in size, and admiring the sheer Owen Wilson-ness of Howett's Peter Davison. And there's even new material here – a spread of all 12 Doctors that Howett has rustled up for the book's end pages.

Much of this stuff has remained frustratingly out of reach for so long that we can only blow-kiss Miwk for collecting it all together with such a loving sense of completeness.

STEVE O'BRIEN

> 'Tim and Dicky's cartoons have a cheekiness and irreverence that's infectious.'

Space Helmet for a Cow

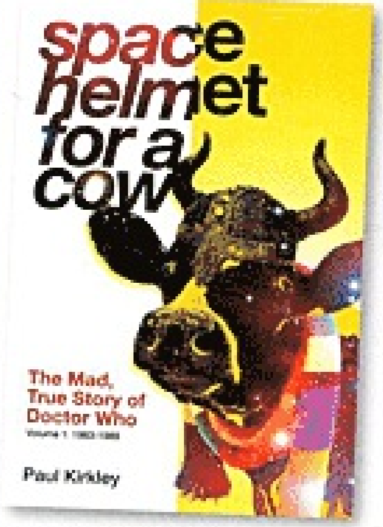
BOOK Mad Norwegian Press
WRITTEN BY Paul Kirkley
FROM www.madnorwegian.com
RRP $14.95 (US dollars)

As treasurable as most non-fiction *Doctor Who* books are, they do have a terribly stern face – which is ridiculous when you consider how incredibly funny the series is.

Space Helmet for a Cow's mission is to tell the behind-the-scenes history of *Doctor Who* from 1963 to 1989, and that, in some ways, is a justification in itself. Despite the wealth of non-fiction *Doctor Who* doorstoppers out there, it's surprising how few have attempted to tell the full story, backstage and front. It's all out there if you want it, in **DWM** Specials, DVD extras and autobiographies, but there aren't that many one-stop history books – especially ones with jokes.

The book is particularly strong on the personal, those little shards of human business that tend to get lost in the fog of facts, figures and AI results. The recent blizzard of warty biographies and *Who*-related memoirs, as well the occasional indiscreet interview has given our understanding of *Doctor Who's* history an emotional, personal dimension that was barely part of the narrative before. As unlovely as the reality may be, *Doctor Who* was made by real – sometimes imperfect – people, as a nine-to-five job, with all the interpersonal stresses, conflicts and occasional boredom that comes with that.

The book often says what it thinks about these occasional bust-ups and tantrums, and it's brave enough to have an opinion about the stories themselves, which Kirkley reviews as he journeys through each era. He doesn't pretend that everything works. As much as we love its whole, that 1963-89 run was often a quality control rollercoaster; but even when he's giving the story a drubbing, it's done with a lick of wit. Of *The Two Doctors*, Kirkley writes that, 'Peter Moffatt directs as if he missed the flight from Gatwick', while of the terminally unloved *Underworld* he says, 'Graham Williams likened making the story to "being kicked to death by spiders" – which, let's be honest, would have been much more exciting telly.'



This a book very much in love with *Doctor Who*, albeit loose-limbed enough to laugh at some of its absurdities and missteps. Kirkley explains in the intro that he set out to write 'as entertaining a history of *Doctor Who* as possible.' It's hard to disagree. **MATTHEW McCULLOCH**

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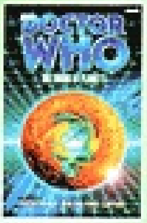
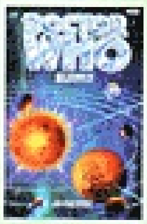
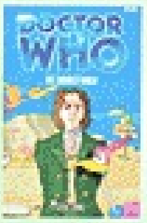

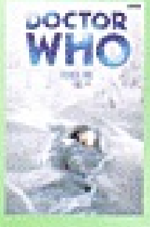

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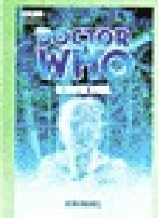

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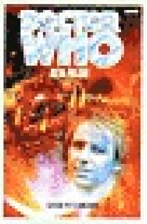

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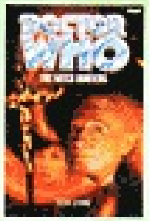

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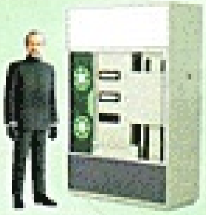

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Death Match

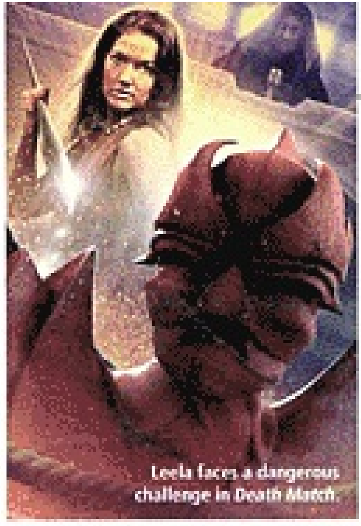
AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Geoffrey Beevers (The Master), Susan Brown (Kastrella), Andy Secombe (Vargrave)
RRP £10.99 (CD), £8.99 (download)
RELEASED 30 APRIL

The last Fourth Doctor audio drama, John Dorney's *Requiem for the Rocket Men*, ended with a twist. In *Death Match*, it's up to Matt Fitton to show us the aftermath.

"In a way, it's a completely separate story," Matt explains. "We worked in tandem, really: we were writing at the same time, I knew which characters I had to use in it, where his would finish, and where my starting point was."

The Master is back – a familiar villain for Matt, but now with a different face. "I've been able to play with the Eighth Doctor and the Alex Macqueen Master, and now I get to play with the Fourth Doctor and the Geoffrey Beevers Master," he nods. "You've got a different psychosis – he's smoother and silkier, but very much more on the edge, much more desperate, because his body is decaying. He's got that need to survive, which is something that puts him a little bit more on the edge, obviously.

"I think what you can do with the Master is just put him in scenes with the Doctor and try and draw out the differences between them. In a way, they're two sides of the same coin, because they started on the same path, and they've gone in very different directions. You can explore why that is, and where the divergence is. But at the same time, they both still need each other. The Master wants some recognition. He only thinks recognition is worthy if it's coming from an equal, and he kind of sees the Doctor as an equal, even though he won't admit it."


Leela faces a dangerous challenge in *Death Match*.

As in the previous adventure, Leela takes centre stage...

"We see an emotional side of Leela that we haven't necessarily encountered before," explains Matt.

"It's not exactly *new* sides to her, *per se*, because the potential for the character has always been there," points out John Dorney, *Death Match*'s script editor. "She's a very emotional character, even though that emotion isn't always hugely displayed; she doesn't have a façade, as such, so you always know what she's feeling. It just gives her a new palette of emotions to play with. It's finding ways to round out the character a bit more, and giving her experiences she hasn't had, or hadn't been dealt with properly, and pushing her in that direction."

There's one particular line of dialogue which – "I can tell what you're going to say," John interrupts. "You just go 'Oh my'. Louise [Jameson, who plays Leela] will break your heart with one line. It's going to demolish people, that, I think."

"I want it to have an emotional resonance on the listener," Matt sums up. "In *Doctor Who* sometimes, adventures happen, and the Doctor and his companion go sailing off unaffected, but it's more dramatic and satisfying if there are emotional consequences.

"For the Doctor, as well – his whole confrontation with the Master was one of the first things I wrote, because I wanted to explore that difference

The Defectors

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (The Seventh Doctor), Katy Manning (Jo Grant), Richard Franklin (Captain Yates), Neil Roberts (Captain Cornelius), Barnaby Edwards (Commander Wingford), David Graham (Shedgerton), Rachel Bavidge (Europan Leader), Jez Fielder (Europan)
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 APRIL

Taking Big Finish's 'main' *Doctor Who* range up to its milestone 200th release is the 'locum Doctors' trilogy, in which the First, Second, and Third Doctors are replaced by their Fifth, Sixth, and Seventh selves. It's a chance to see those later Doctors interact with earlier companions, and inhabit types of story that typified earlier eras of the series, plus there's the mystery of how and why it's all happening.

"Also, it brings up lots of questions about how *Doctor Who* stories from different eras work with their particular Doctor, and how that gets changed if you put a different Doctor in there," points out Nicholas Briggs, writer of the opening adventure. "Then you start discovering that, contrary to what we all like to say, it's *not* the same character, and there are certain very specific nuances that do change the way in which stories are told with different Doctors, and the very nature of those stories."

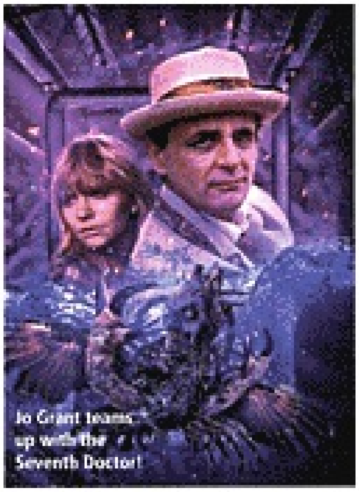
Nick's story, *The Defectors*, sees the Seventh Doctor replacing the Third.

"The basic setup is that the Doctor and Jo are required, because of some government emergency, to be taken to a special location by the British government," Nick explains, "who overrule UNIT and extract the entire team from UNIT HQ.

"Because we don't have Nicholas Courtney [who played the Brigadier], I had to contrive something to take Jo away from UNIT, and build a mystery around why none of the regular UNIT people were there. That gave me a way into the story, actually. So in a bizarre way, I've sort of taken the Patrick Troughton base-under-siege thing, relocated it to the Jon Pertwee era, and put it on an island – and put the Seventh Doctor in it!

"But I think it feels very much like a Third Doctor story, because of Jo," Nick asserts. "Jo, who's having difficulty accepting the Seventh Doctor, still can't instinctively feel that it's him, even though he's proved himself. We have her expecting more certainty from the Doctor, but Sylvester McCoy's Doctor is more likely to say 'Well, I don't know'. So she almost takes on the role of the Third Doctor. She keeps saying 'What would *my* Doctor do?' That was one of the things I was playing with.

"I think the Seventh Doctor very much struggles with what he thinks the Third Doctor might have got wrong in this scenario, and wonders what it is he has to do to maybe put it right – but he's not even sure that's why he's there. Actually, the way things happen, events run out of control, and it's very difficult for the Doctor to grab hold of them and do anything about it."


Jo Grant teams up with the Seventh Doctor!

Delphin Isle and its base provide an odd, unsettling backdrop.

"I wanted it to be wrong-footing," Nick nods. "They put them up in a pub for the night, and feed them this

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APRIL

THURSDAY 16

MAGAZINE

- **DWM Special – The Art of Doctor Who** Panini £5.99

CD - TALKING BOOK

- ***The Roundheads*** by Mark Gatiss [Second Doctor, Ben and Polly] BBC Audio £25.00 See page 77
- ***Frontios*** by Christopher H Bidmead [Fifth Doctor, Tegan and Turlough. Read by the author] BBC Audio £20.00 See page 77

WEDNESDAY 22

MAGAZINE

- **Doctor Who Adventures 1** Panini £3.99

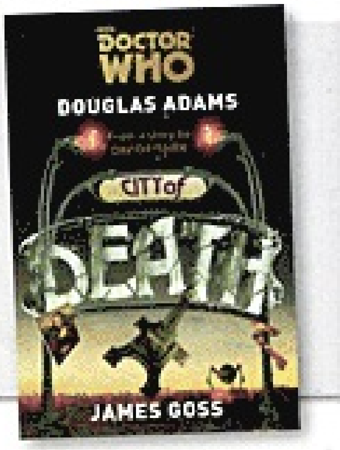
THURSDAY 30

CD - AUDIO DRAMA

- ***Death Match*** by Matt Fitton [Fourth Doctor, Leela and K9] Big Finish £10.99 See above
- ***The Defectors*** by Nicholas Briggs [Seventh Doctor, Jo and Mike Yates] Big Finish £14.99 See above
- ***Jago & Litefoot Series Nine*** by Jonathan Morris, Justin Richards and Simon Barnard & Paul Morris [Jago and Litefoot] Big Finish £30 See page 76

AUDIO READING

- ***Ghost Trap*** by Nick Wallace [Fourth Doctor and Leela. Read by Louise Jameson] Big Finish £2.99 See page 77



ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP between them, and the Doctor just asking him outright 'What is it you actually want?', and the Master laying bare his complete insanity!

"But I think, in as much as you can make the emotional life of a Time Lord and a savage from the future real – and I'd include K9 in that as well, because I love him, I wanted to give him a strong bit of the action – I want to make these people as real as possible…" **DAN TOSTEVIN**

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lethally poisonous beer, and food that's just rancid and undercooked! The Doctor and Jo are thinking 'What's going on?' Everyone's behaving slightly oddly. Things are not as they should be in this base.

"There's a great tradition of mysterious stories on islands. I am obsessed by the sea, and if I can ever set a story on the sea or by the sea, I'll do it! It's very atmospheric to me. It makes me feel all warm and lovely inside, but at the same time, it can be threatening and isolating…" **DAN TOSTEVIN**

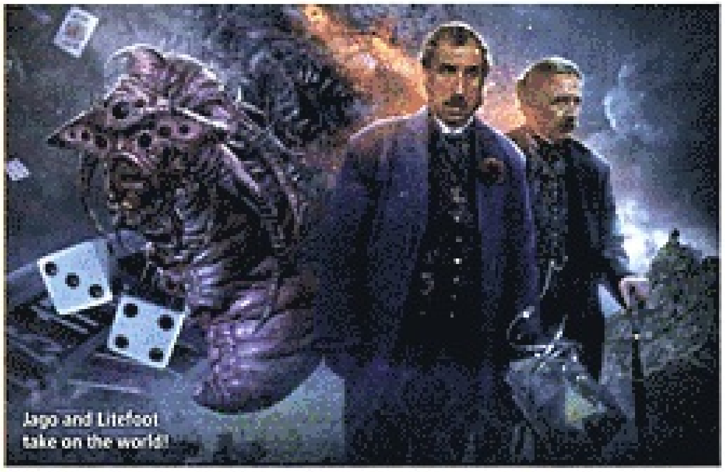
BUY IT BECAUSE: It features both the Seventh Doctor and Jo Grant!

WHAT'S IT ABOUT?

Jo Grant is shocked to find most of her colleagues are missing. Then she discovers that the Doctor has inexplicably changed. But there's no time to worry about it, as she and her misplaced Time Lord friend are whisked to the mysterious Delphin Isle on a matter of national security…

Jago & Litefoot Series Nine

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris, Justin Richards, Simon Barnard & Paul Morris
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Inspector Quick), Lisa Bowerman (Ellie), Jamie Newall (Aubrey), David Charles (Captain Mercer), Sarah Badel (Lady Isobelle Danvers), David Warner (Dr Luke Betterman), Miranda Raison (Madame Diabolique), Dan Starkey (Neville Tibbs), Anthony Howell (Victor Bataille), Jonathan Coy (Fowler)
RRP £30.00 (CD), £25.00 (download)
RELEASED **30 APRIL**



Jago and Litefoot take on the world!

For the ninth series of *Jago & Litefoot*, our eponymous heroes – who we first encountered in 1977's *The Talons of Weng-Chiang* – are embarking on a cruise around the world!

"It was just a way of getting them out of London for a bit," explains script editor Justin Richards. "Jago and Litefoot are inextricably tied to Victorian London, but it's nice to let them out and about. We start them off in London, and bring them back to London at the end, but it was good to venture further afield and explore what we could do on a boat and in other locations. It gives us different types of character that we can explore. It closes it in, for the bits on the boat, because it's a closed environment, and it opens it out, when they're on shore. It means we can be a bit more exotic."

"You can't stick to the same thing for nine series," argues director Lisa Bowerman. Series Five temporarily left the Victorian era behind, she reminds us, "but then they were still in London, and I think they're quite metropolitan characters – I like the fact that they understand the city, and they see all sides of the city. So although they've been away, out in the countryside, before, in Series Nine they're all at sea. Literally! There are various situations and climates that they're not used to, which works very well.

"We want to make it as funny and as warm as possible, but very different. There's obviously a lot of darkness and fog and rivers and boats in the normal ones, but this time they're in a completely different atmosphere. Things go wrong quite early on in Series Nine, so they get caught up in all sorts of tribal shenanigans, and con artists… and it works, which reflects the strength of the characters."

But although you can evidently take the gentlemen out of Victorian London, you can't take the Victorian London out of the gentlemen.

"We're not throwing the baby out with the bathwater," Lisa emphasises. "It's absolutely the same people and the same context. There's even a nice bit of fog in it, for the fans!"

"They meet some mysterious fog," nods Justin, "which dogs them throughout the story, and is to do with the ongoing thread that runs through. They have to go to a mysterious island – I think we knew that right from the start! – where there are weird goings-on, and that was quite fun, playing around with ideas about how we might do that slightly differently. And I was quite keen for them to go to Monte Carlo, and play in the casino, partly just because it's supposed to be a pleasure cruise and there ought to be something in there that isn't – or doesn't seem at first! – mysterious, and strange, and dangerous. A bit of rest and relaxation – although, of course, it doesn't quite end up like that…

DAN TOSTEVIN

> "Jago and Litefoot are inextricably tied to Victorian London, but it's nice to let them out and about…"

BUY IT BECAUSE: It's a change of scenery for Jago and Litefoot as they take to the waves and explore Monte Carlo and beyond…

WHAT'S IT ABOUT?

Four brand new stories featuring those Victorian investigators of infernal incidents, Henry Gordon Jago and Professor George Litefoot. This time, their adventures take them aboard a cruise ship – and across the world…

MAGAZINE
■ **DWM 486** Panini £4.99

MAY

WEDNESDAY 20

MAGAZINE
■ **Doctor Who Adventures 2** Panini £3.99

THURSDAY 21

BOOK
■ ***City of Death*** by Douglas Adams, novelised by James Goss [Fourth Doctor and Romana] BBC Books £16.99

THURSDAY 28

MAGAZINE
■ **DWM 487** Panini £4.99

FRIDAY 29

CD – AUDIO DRAMA
■ ***Last of the Cybermen*** by Alan Barnes [Sixth Doctor, Jamie and Zoe] Big Finish £14.99
■ ***Damaged Goods*** by Russell T Davies, adapted by Jonathan Morris [Seventh Doctor, Chris Cwej and Roz Forrester] Big Finish £14.99

DOCTOR WHO
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■ ***Suburban Hell*** by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99
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AUDIO READING
■ ***The King of the Dead*** by Ian Atkins [Fifth Doctor, Tegan and Nyssa. Reader TBA] Big Finish £2.99

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The Ghost Trap

Spooky times ahead for the Fourth Doctor...

WHAT'S IT ABOUT?

Responding to a distress call, the Doctor and Leela arrive on a crippled spaceship. When the pair become separated, Leela must fight for survival, while the Doctor investigates a ghost...

AUDIO READING Big Finish
WRITTEN BY Nick Wallace
FEATURING The Fourth Doctor and Leela
RRP £2.99 (download only)
READ BY Louise Jameson
RELEASED 30 APRIL

The Ghost Trap is the latest short story reading from Big Finish, set early in Leela's time together with the Fourth Doctor.

"I think it's always interesting to take Leela very down to earth," writer Nick Wallace says. "It makes it tangible. She will talk about how things smell, how they feel.

"There was fun in contrasting her point of view with the Doctor's, who is far more analytical about what's going on. The sections from the Doctor's perspective are an opportunity to make him feel a little bit more alien, a little bit more odd, in the way that Tom Baker's Doctor obviously is, particularly in those stories where he can be a little bit more brusque, rather than cuddly."

Above all, according to Nick, this story should be scary.

"That's the nature of the beast – it's a haunted house story. But also quite melancholy, in terms of what's actually going on. I think that's reflected in the duality of the Doctor's and Leela's perspectives..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a story told by two contrasting characters.

Frontios

TALKING BOOK BBC Audio
WRITTEN BY Christopher H Bidmead
FEATURING The Fifth Doctor, Tegan and Turlough
RRP £20.00 (CD)
READ BY Christopher H Bidmead
RELEASED 16 APRIL

The latest *Doctor Who* novelisation to get the talking book treatment is the Fifth Doctor story *Frontios*.

"It's an interesting entry into the range, because it's one of those that's written by the original scriptwriter," points out range editor Michael Stevens. "Christopher H Bidmead wrote the TV serial in 1984, and he then adapted it for Target Books.

"The gist of the story is that it's a planet at the furthest reaches of time as the Doctor knows it, populated by colonists from Earth. The people and the world are Bidmead's creation, so he knows them intimately, and can elaborate on them from what was in the TV episodes. I think you do get the feeling that it's a complete world."

Bidmead also narrates the new audio version.

The Fifth Doctor faces the Gravis.

"Christopher is a fantastic reader," enthuses producer Neil Gardner. "You can tell why he was a successful actor, and how that acting experience clearly bled through to his writing. He was a lot of fun to work with – very well prepared, of course; he knew his script very well, knew his characters.

"In this one, there's some quite graphic, horrific descriptions of horrible things happening to people, the sort of stuff you could never have shown on a Saturday night on the BBC – and probably couldn't have done in effects anyway! He has a very strong descriptive style, and it comes across beautifully in the book."

The story's monsters are particularly well-served.

"There's a lot about the nature of the threat that they're facing, which is the Tractators," Michael nods. "It's fair to say that in the TV story, the Tractators were reasonably well-realised, but it was clearly chaps in costumes. In the book, there's more potential to create a really sinister, nasty threat."

That tone is carried throughout the whole reading. "I think it's a very dark tale, it really is," Neil emphasises. "There's a lot of sub-plot and subtlety to it, which makes a very interesting read. It's not too dark – but certainly horrific in places. I think it's one of my favourites of the novelisations that we've done so far." **DAN TOSTEVIN**

> "*Frontios* is not too dark, but it is certainly horrific in places!"

BUY IT BECAUSE: It's an uncompromisingly gruesome take on a classic adventure.

WHAT'S IT ABOUT?

The TARDIS is forced to crash land by an apparent meteorite storm, leaving the Doctor, Tegan and Turlough marooned on the planet Frontios. And beneath the surface, the Tractators are waiting...

The Roundheads

TALKING BOOK BBC Audio
WRITTEN BY Mark Gatiss
FEATURING The Second Doctor, Ben and Polly
READ BY Anneke Wills
RRP £25.00 (CD)
RELEASED 16 APRIL

BBC Audio's newest range is taking the Second Doctor back in time.

"*The Roundheads* is the second 'past Doctor' novel that we've done," explains range editor Michael Stevens. "Author Mark Gatiss is far better known now than he was when *The Roundheads* was first published in the 1990s. I think it's a remarkable piece of writing. It's a pure historical, with no sci-fi."

"We're playing a lot with Oliver Cromwell, and some of the main players of the period," adds producer Neil Gardner. "Mark describes this period of British history in both a historically correct, but also entertaining way.

"With Mark's stuff, he so loves to create characters and describe situations, and give you this wonderful sense of everybody who is in play at any one time. Then, bit by bit, those storylines will come back together and start to intersect. So it is quite a different beast to the more traditional, TV show-style books that we do."

Anneke Wills, who played Polly on screen, is the audiobook's narrator.

"I think she's got a really lovely voice that you can easily listen to for hours," smiles Michael, "and she's got a terribly good sense of timing and drama and humour."

"As a reader, I've rarely worked with anyone so prepared," adds Neil, "so excited by what she's reading, genuinely interested in the storyline – and, of course, because her character's in the book, she's able to actually give *me* help in terms of my directing and producing it. There aren't that many episodes that you can go back to and refer to, to find out what she was like and how the character played, so to be able to ask her 'Actually, how would you have done this?' was infinitely useful to me.

"I'm a very big fan of the sci-fi episodes," Neil admits. "I like my spaceships, and my zap-guns, and my Daleks. But every now and then, when you get a rollicking good history story, it really roots the Doctor back into a level of humanity. He can stop being an alien for a bit, and just be a wise, clever chap, taking us on an adventure. I think we need that, every now and again. And this book does it very well..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a richly detailed story, set during the English Civil War, written by one of *Doctor Who*'s greatest writers.

WHAT'S IT ABOUT?

The Civil Wars have ended with victory for the Roundheads. In a country of divided loyalties, strangers are looked upon with suspicion, and the crew of the TARDIS soon finds itself in danger...

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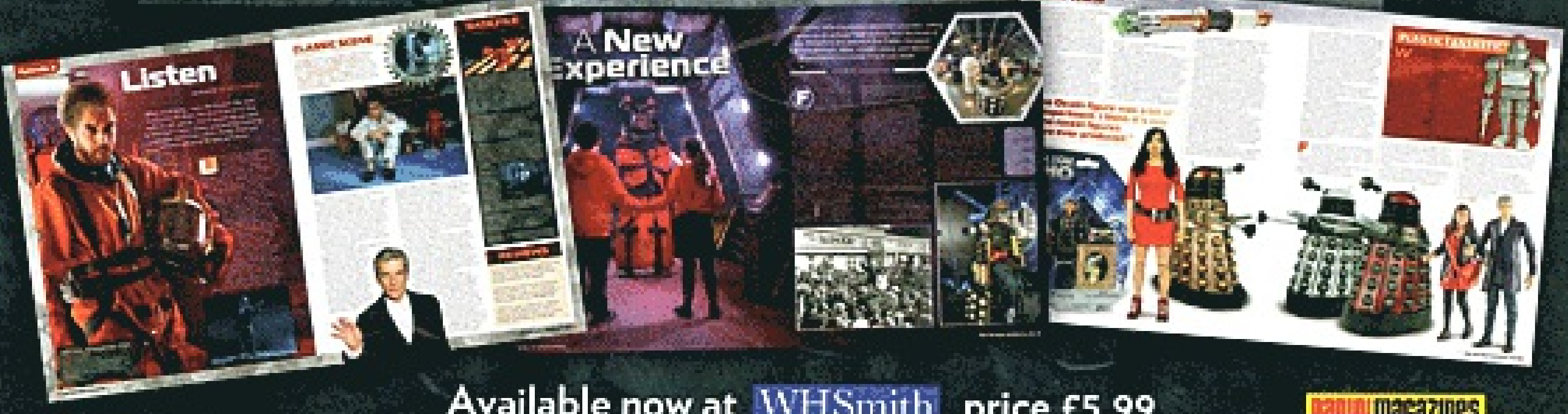
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PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* CDs and books!

WIN! JAGO & LITEFOOT SERIES NINE CD BOX SETS!

Those Victorian infernal investigators are back for a ninth series of Big Finish audio adventures – and this time, Jago and Litefoot are off on a trip!

Embarking on what is supposed to be a relaxing cruise, Henry Gordon Jago and Professor George Litefoot find four new adventures full of danger and mystery. As the cruise gets underway, terrors lurk out in the fog, Jago risks losing more than money in a Monte Carlo casino, the pair avoid the amorous advances of the formidable Lady Danvers, and they must look to the past to solve a deep mystery aboard ship.

Starring Christopher Benjamin and Trevor Baxter, *Jago & Litefoot Series Nine* is out to buy in April from *www.bigfinish.com*, priced £30 (CD) or £25 (download), and we have **FIVE** copies to give away if you can answer this question:

DOCTOR WHO
Jago & Litefoot

Which theatre did Henry Gordon Jago manage in the 1977 story *The Talons of Weng-Chiang*?

- **A** The Palace
- **B** The Castle
- **C** The Barn

Phone* **09011 542 221** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "HAVE YOU GOT THE OOPIZOOTICS?"

WIN! COMPANION PIECE BOOK!

The role of the Doctor's many companions, whether human, alien or tin dog is examined in a series of essays by female writers in *Companion Piece*, a sister book to the award-winning *Chicks Dig Time Lords*.

Edited by LM Myles and Liz Barr, the book brings together a host of award-winning female writers and media professionals to write on a wide array of subjects connected to the Doctor's friends across 51 years of adventuring. Contributors include Tansy Rayner Roberts, Amal El-Mohtar, Lynne Thomas and Una McCormack.

Companion Piece is released this month from Mad Norwegian Press (*www.madnorwegian.com*) priced £12.96, and we have **FIVE** copies to give away to readers who can answer this question:

COMPANION PIECE

Who travelled with the Doctor from before the very first episode, *An Unearthly Child*?

- **A** Susan
- **B** Suzanne
- **C** John and Gillian

Phone* **09011 542 222** (51p per call) to enter, or post your entry to the address below, starting with: "OH NO GRANDFATHER, NO!"

WIN! FRONTIOS CD!

It's the turn of the Fifth Doctor for April's unabridged reading of a classic *Doctor Who* Target Books novel. *Frontios* takes the Doctor, Tegan and Turlough to the far future in an adventure by Christopher H Bidmead, based on his 1984 TV script.

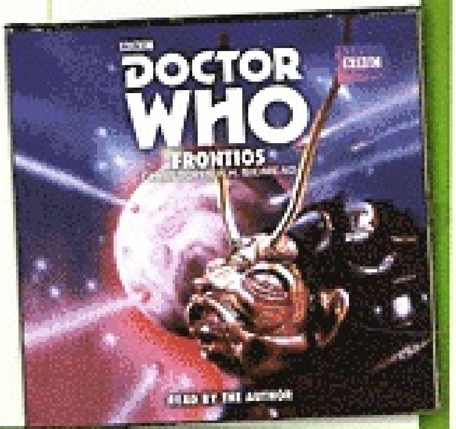
Far into the future, Frontios is refuge to survivors from Earth who escaped the disintegration of their home planet. The Doctor is reluctant to land, as the colonists are still struggling to establish themselves, and their continued existence hangs in the balance. When the TARDIS is forced to crash land by an apparent meteorite storm, however, the Doctor, Tegan and Turlough are marooned on the hope-forsaken planet. And somewhere, beneath the surface, the Tractators are waiting...:

Frontios is written and read by Christopher H Bidmead and is released on CD this month by BBC Audio, priced £20. We have **FIVE** copies to give away to readers who can answer this question:

Who was the leader of the Tractators?

- **A** The Gravis
- **B** The Janvis
- **C** The TARDIS

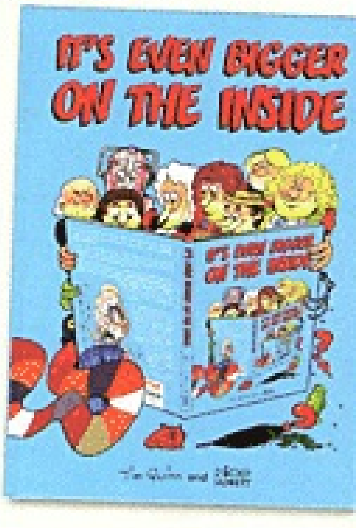
Phone* **09011 542 223** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "IT'S ABOUT AS OFFENSIVE AS A CHICKEN VOL AU VENT."



WIN! IT'S EVEN BIGGER ON THE INSIDE BOOK!

For over a decade Tim Quinn and Dicky Howett provided the regular comic strip, *Doctor Who?*, for the **Doctor Who Magazine** letters pages throughout the 1980s and 90s. Now, for the first time, all of Quinn and Howett's strips are collected in one volume, *It's Even Bigger on the Inside*, together with strips from Specials, Annuals and Yearbooks as well as their two previously published books *It's Bigger on the Inside* and *The Doctor Who Fun Book*.

It's Even Bigger on the Inside is available now in hardback from *www.miwkpublishing.com* priced £24.99, and we have **FIVE** copies up for grabs for lucky readers who can answer this question:



Which space-time craft is bigger on the inside than the outside?

- **A** The TARDIS
- **B** The Starship Enterprise
- **C** The Millennium Falcon

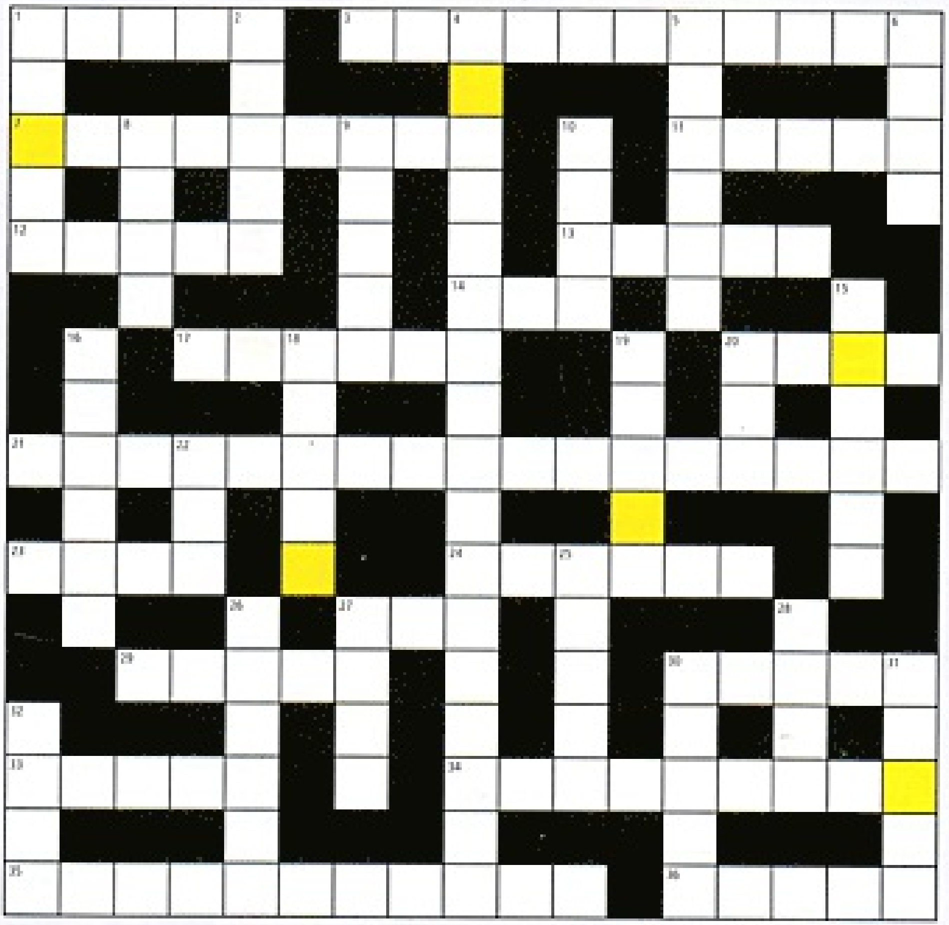
Phone* **09011 542 224** to enter (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "I WALKED ALL ROUND IT!"

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Costs from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 April 2015 and close at midnight on Wednesday 29 April 2015. Service Provider: Spoke, 0333 202 3390. **BY POST:** Send to **Doctor Who Magazine** 485, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 2 May 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Platform One from your Satellite Five? Then why not try this puzzle?



ACROSS

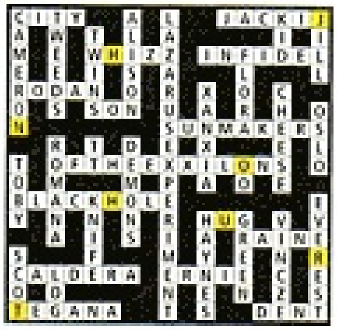
1 (and 33 Across) Fiancée of Stuart Hoskins (5,5)
3 Actor who played two roles opposite the Sixth Doctor (5,6)
7 (and 21 Across) Who said "a gift of peace, in all good faith"? (9,2,3,8,4)
11 Daughter of Sole (5)
12 She knew very little about telebiogenesis (5)
13 Casey thought there was one at the Palace Theatre (5)
14 *The Ultimate* ___ – possible title for one of the segments of *The Trial of a Time Lord* (3)
17 (and 15 Down) *Doctor Who* writer (6,6)
20 John ____ – played Mr Oak in *Fury from the Deep* (4)
21 See 7 Across
23 She examined the space pig at Albion Hospital (4)
24 A Bannerman (6)
27 Representative from the afterlife (3)
29 Florence _____ – played Nancy in *The Empty Child* (5)
30 Experienced by the Ninth and Eleventh Doctors: the _____ (5)
33 See 1 Across
34 Device that moved the Earth from its original place in space (9)
35 He featured in both a Ninth and an Eleventh Doctor story (4,7)
36 He rebelled against the Three Who Rule (5)

DOWN

1 (and 26 Down) He played Zachary Cross Flane (5,6)
2 Sole was killed taking the test of the _____ (5)
4 John Lumic's triumph (4,2,3,8)
5 Mineral found on 31 Down (6)
6 Martha's quest – the ____ of Hell (4)
8 An earlier incarnation of Josiah Samuel Smith (4)
9 Rory Williams, for example (5)
10 Joanna ____ – played Elizabeth I (4)
15 See 17 Across
16 UNIT had bullets coated in this (6)
18 Anna _____ – played Anat (5)
19 The Forest of _____ (5)
20 The Tribe, perhaps, led by Za (3)
22 Production code of *Colony in Space* (1,1,1)
25 Lethal part of a Vespiform (5)
26 See 1 Down
27 Henrik's or Sanderson & Grainger (4)
28 The Beast claimed Danny Bartock was one (4)
30 Creator of WOTAN (5)
31 The pirate planet (5)
32 Insult favoured by Strax (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

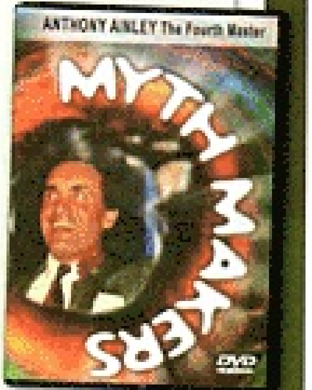


LAST ISSUE'S PRIZE WORD: JOHN HURT

WIN!

ANTHONY AINLEY DVD!

The late Anthony Ainley, best known as the Master in *Doctor Who* throughout the 1980s, is remembered in a brand new DVD that marks the return of the popular *Myth Makers* series of video interviews with the cast and crew of *Doctor Who*. *Myth Makers 116* features a rare interview with Anthony Ainley, recorded at a personal appearance at sci-fi store Galaxy 4 in 2000, along with reminiscences from the event's organisers.



Myth Makers was originally released in the 1980s, each title devoted to an actor or crewmember from *Doctor Who* sharing their memories with interviewer Nicholas Briggs. The range is now returning via website *timetraveltv.com* with the entire Myth Makers back catalogue soon available to download, stream or purchase on DVD-R, along with planned new titles. **DWM** has **FIVE** DVD-Rs of *Myth Makers: Anthony Ainley* (worth £9.99) to give away to readers who can complete the crossword and rearrange the letters in yellow to form the surname of an actor who appeared alongside several Doctors.

Phone* **09011 542 232** (51p per call). Or you can post your answer to the address on the opposite page, starting with: "OH MY DEAR DOCTOR, YOU HAVE BEEN NAIVE!"

*BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 April and close at midnight on Wednesday 29 April 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 2 May 2015.

WOTCHA!

The page that will swear allegiance to Ti with great pleasure.

BY THE WATCHER

ROALD DAH TOP TEN

JAMES AND THE GIANT ROBOT
GEORGE'S MARVELLOUS MECHONO
CHORLEY AND THE CHOCOLATE FACTORY
CHORLEY AND THE GREAT GLASS DOMINATOR
FANTASTIC MR MOXX
THE WONDERFUL STORY OF HENRY LINCOLN
T-MATILDA
THE JNT
ESIO BMAFOTOBBA
DANNY THE CYBERMAN OF THE WORL

A History of Doctor Who in 100 Objects...

#56

THE DODECAHEDRON

In the summer of 1980, on opposite sides of the Atlantic, the finishing touches were being put to two of television's undisputed masterpieces: Carl Sagan's Cosmos, and John Flanagan and Andrew McCulloch's *Meglos*. You'd be forgiven for assuming that these twin peaks of excellence don't have a great deal else in common – but that's where you'd be wrong.

Carl Sagan

Not everyone will be familiar with *Cosmos*, so let's say a few words in praise of the late Dr Sagan who, all levity aside, was one of the great men of the twentieth century. A brilliant scientist, a gifted communicator and an exemplary human being, he brought his formidable intellect to bear not only on the technological achievements of NASA's space programme, but also on its human dimension: it was Sagan who masterminded the golden discs of music and messages carried out into space by the Voyager probes. He was the author of Contact, a humane and compassionate novel (and subsequently a fine film) which ponders how humanity would react to the discovery of extraterrestrial intelligence. But for sheer outreach and contribution to the enrichment of mankind, Sagan's masterpiece was *Cosmos*, a profound, expansive, intelligent and gripping 13-part series which explored the history of human knowledge from the ancient Greeks to the present day, and creation from the Big Bang to the end of time. 35 years on, *Cosmos* stands alongside David Attenborough's *Life on Earth* and Jacob Bronowski's *The Ascent of Man* in a peerless trinity of long-form documentaries whose ambition, scope and brilliance are unlikely ever to be surpassed.

Now then, where were we? Oh yes, *Meglos*.

In keeping with much of Tom Baker's final season, *Meglos* is a tale in which super-advanced science comes into conflict with ancient superstition. The focal point is a mysterious artefact in the shape of a dodecahedron, known to the imaginative people of the planet Tigella as 'the Dodecahedron'. To the scientifically savvy Savants it's an alien power source, while to the devoutly deistical Deons it's a mystical totem – but whichever of the two it may be (spoiler: it's an alien power source), why did the writers decide to embody their throbbing McGuffin as a pentagonal-faced regular polyhedron?

To answer that question, you could do a lot worse than watch the seventh episode of *Cosmos*, in which Carl Sagan travels to the fifth century BC to discuss the baleful rise of Pythagorean mysticism which sent scientific progress up a blind alley for more than 2000 years. Central to the Pythagoreans' metaphysical mumbo-jumbo were the five so-called Platonic solids: the cube, the tetrahedron, the octahedron, the icosahedron, and the one they regarded as the most celestially powerful of all: yes, you've guessed it. For reasons a trifle too complex to go into here, the Pythagoreans were disturbed by the properties of the dodecahedron, which threatened their theories about the universe. Rather than reconsider those theories, they ruthlessly suppressed all knowledge of the dodecahedron, which they believed too dangerous for public consumption. "Instead of using their insight to advance the collective voyage of human discovery," Sagan concludes, "they made of it little more than the hocus-pocus of a mystery cult."

Meglos with his dicey power source.

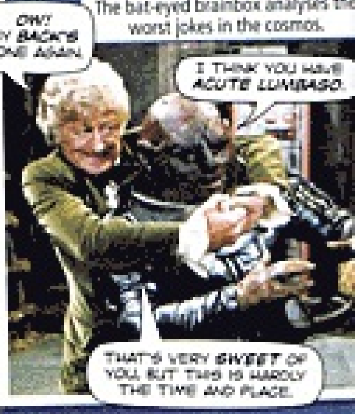
It's one of life's little coincidences that while Tom Baker was haring around Television Centre dodging the anti-science dodecahedron worshippers of Tigella, Carl Sagan was perched halfway up a cliff in the Aegean, doing a piece to camera about the history of the dodecahedron as a symbol of the suppression of scientific knowledge. And coincidence it assuredly is: tempting though it might be to assume that Messrs Flanagan and McCulloch enjoyed Episode 7 of *Cosmos* over a bottle of wine before settling down at their typewriter, the dates simply don't match up. The first episode of *Cosmos* aired the day after Part One of *Meglos* – and then only in the United States. It didn't arrive in Britain until some months later.

Of course, Carl Sagan didn't have a monopoly on esoteric Pythagorean lore, any more than Flanagan and McCulloch did. At the very time that *Meglos* and *Cosmos* were alighting on the subject, there were plenty of geeky young boys, this one included, who were spending a surprising amount of their time playing with dodecahedrons, thanks to the adoption of the Platonic solids as dice in the preposterously complicated white-hot craze of Dungeons and Dragons. One way or another, dodecahedrons were all the rage in 1980. It was a peculiar conjunction of circumstances – but not, as Doctors Sagan and Who would agree, of the stars.

IN A NUTSHELL: It's beyond our comprehension.

WHAT A LOAD OF RUBEISH

The bat-eyed brainbox analyses the worst jokes in the cosmos.


OW! MY BACK'S GONE AGAIN.
I THINK YOU HAVE ACUTE LUMBAGO.
THAT'S VERY SWEET OF YOU, BUT THIS IS HARDLY THE TIME AND PLACE.

VERDICT:
"I can't see what's funny about that."

THE *Six Faces* OF DELUSION

There's a character in *Warriors' Gate* named after Carl Sagan – but you knew that, so let's stay in the wonderful world of *Meglos*, and ask which five of these nutty nomenclatures deserve respect, and which one is a monstrous myth?

Answer revealed at the bottom of the page.

1 As well as being a wise old man, Zastor is the Serbo-Croat word for curtain.

2 As well as being a jungle planet, Tigella is a type of Italian flatbread.

3 As well as being the first half of a desert planet, Zolfa is an auto parts company based in Morocco.

4 As well as being the second half of a desert planet, Thura is an orc in the *World of Warcraft* novels.

5 As well as being a scavenging space pirate, Gaztak is a variety of Spanish sheep's cheese.

6 As well as being Bill Fraser with a furry hat on, Grugger is an early make of analogue synthesizer used by electronica pioneers Kraftwerk.

Let's play DVD COMMENTARY BINGO!

Hello faithful viewer	Look at my hair!	I still get letters from all over the world	Acton Hilton	This still holds up very well today	Marvellous
Of course, nowadays they'd do this with CGI	We became good friends	Proscenium	I don't remember this at all	Chromakey	They all went off for tea and left me stuck in there
Is he still with us?	The out-of-work actress Janice Thorne	He used to go around on his hands and knees	Bouffant	That'll be one of Douglas's lines	Corridor acting
I used to call him Matthew Waterlogged	Fourth wall	I'm afraid it was what John wanted	I was adored	At ten o'clock they pulled the plugs	Of course, in those days we had proper rehearsals

ANSWERS: It's Mrs Grose from *Ghost Light* on the Time-Space Visualiser. **The Six Faces of Delusion:** Number 6 can be consigned to a chronic hysteresis. Unlikely as it may seem, the other five are true. Anyone fancy a Gaztak Tigella?

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